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COMICS BUYER'S GUIDE®

NOVEMBER 28, 2003 #1567

WRAPPING UP 2003, GETTING READY FOR 2004

Mid-Ohio-Con sets the stage for the next convention season Nov. 29-30! **Show Preview, Page 48**

I am The Whistler and I know many things, for I walk by night.

Rare offerings at Heritage sale Nov. 20-23

Looking for an elusive Mile High issue of *Target*? Want to own a pulp-cover painting? Heritage Comic Auctions will wrap up its 2003 Signature Auctions Nov. 20-23 with a multi-session sale featuring four comics sessions, a movie posters sale, a famous american illustrators session, and its first sale of rock and roll and Hollywood memorabilia.

Held in conjunction with Wizard World Texas, the Arlington, Texas, sale includes the Mile High run of *Target Comics*, a nearly complete run of *Planet Comics* #1-65, a selection of original art from Larry Lieber and Dave Berg, the first offering of Harvey Kurtzman file copies, and an African-American G.I. Joe action figure from 1965.

Lots are already online at *www.heritagecomics.com* and lots can be viewed by appointment at Heritage's Dallas offices.

Heritage Comics Director of Auctions John Petty told ***CBG***, "I always wonder how we're going to top our last sale's offerings and we always manage to."

There's more on **Page 38!**

COMICS IN HDTV

NYC TOUR FEATURES A COMICS VIEW

By **Maggie Thompson**

Imagine seeing New York City, not the way an ordinary resident or tourist sees it — but the way you'd see it swinging between skyscrapers on Spider-Man's webbing.

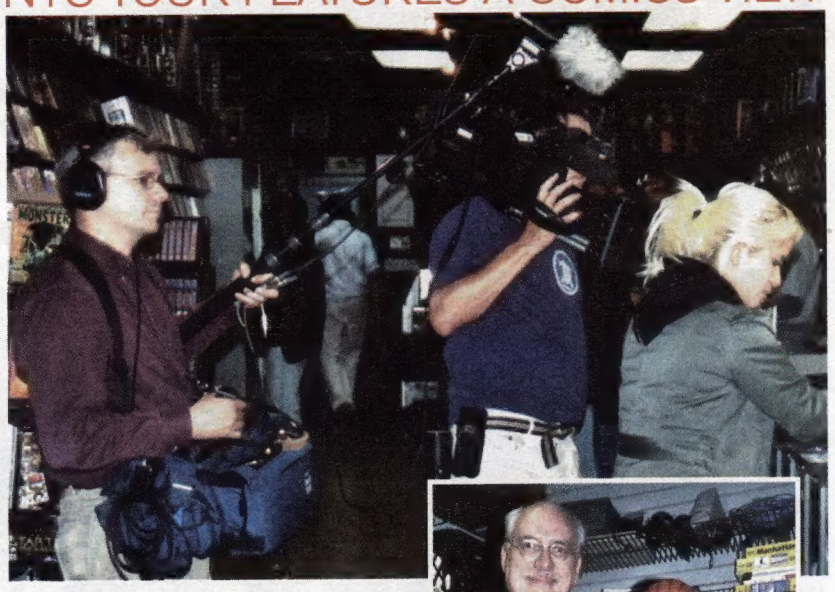
October saw the wrap-up of High-Definition TV taping of New York City sites for a special featurette for the Travel Channel — but the visual tour is designed to be more than a simple travelogue. It was a comics-oriented view of the metropolitan area and was a step in the process of putting together an affectionate tribute to the world in which comics and reality come together.

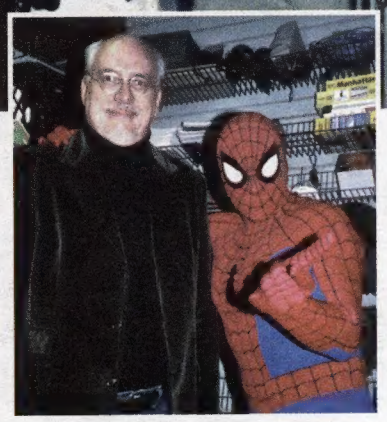
Discovery Channel Creative Executive Karen Kraft has a lifelong love of comic books and, thanks to the enthusiasm and inspiration of Travel Channel General Manager Rick Rodriguez, developed a project for the Travel Channel that would provide the public with a new approach to viewing of the city — and the art form. After all, New York is one of the primary spots on the globe where the comic-book industry grew and developed — and many of the creators set memorable adventures in the city where they worked.

Many key comics moments occurred at famous New York locations, and a view of such classic spots as the Brooklyn Bridge, the Empire State Building, and the Statue of Liberty can be brought home with a pop-culture context that should touch the memories of comics buffs.

The final day of New York shooting for the camera team, accompanied by Kraft and Producer Molly Hermann, took place the afternoon of Oct. 23 at Midtown Comics, just off Times Square, when Spider-Man's team of writer J. Michael Straczynski, Marvel Editor in Chief Joe Quesada, and Spider-Man Editor Axel Alonso appeared for a signing and interview session.

Go behind the scenes on **Page 16!**





Spider-Man cavorted with his scripter, as a Travel Channel documentary on NYC comics associations was being taped.

THE A LIST

Persepolis
The Onion Ad Nauseam Vol. 14
Stupid Comics #2
Wonder Woman Ultimate Guide
Planetes
Looney Tunes: Back in Action

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CURRENT COMICS

Lady Death is sole survivor of CrossGen's Code 6 line!

Read all about it on page 12; Now Appearing, Page 14

BACK ISSUES

More Mopees? Yep, Mr. Silver Age celebrates silliness!

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THE GUIDE

Chuck Rozanski meets Jim Shooter!

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What's shipping this week? Page 13

Visit www.collect.com/comics

This issue was shipped November 10

COMICS BUYER'S GUIDE'S CGC INDEX

For complete coverage **see page 41**

Comics graded CGC 9.8	Comics graded CGC 9.6	Comics graded CGC 9.4
are selling for 10.2 times guide	are selling for 5.1 times guide	are selling for 4.0 times guide
PRE-1990 comics	PRE-1990 comics	PRE-1990 comics

48

0 83222 19324 8

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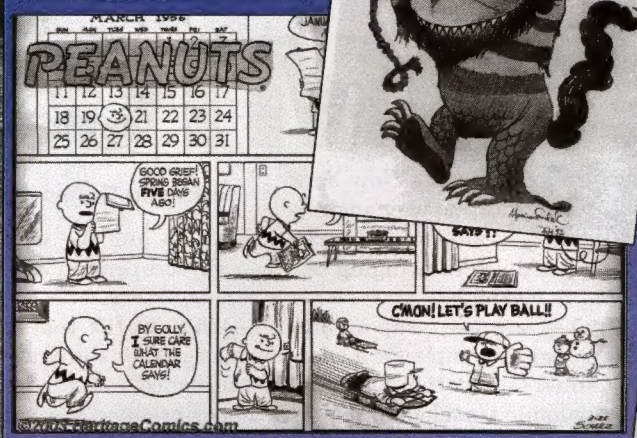
You don't need a genie for that, all you need are the catalogs for Heritage's latest blockbuster sale, to be held **November 20-23, 2003** in conjunction with WizardWorld Texas 2003.

BATMAN #1 (CGC VF 8.0, Cream to off-white pages)

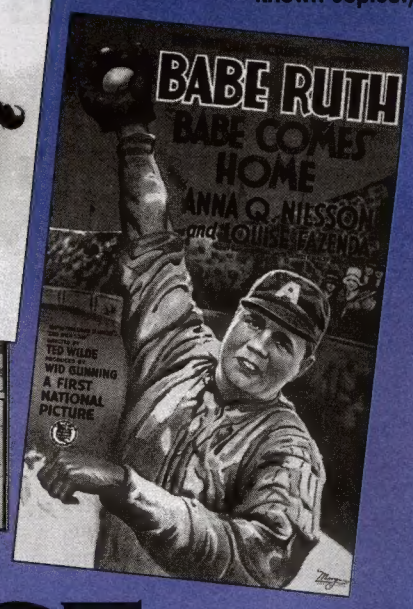
TARGET #7 (Mile High pedigree, CGC NM+ 9.6 White pages)

MAURICE SENDAK ILLUSTRATION (a rare original Wild Thing illustration!)



PEANUTS SUNDAY (dated 3-25-56)

BABE COMES HOME (one of only two known copies!)



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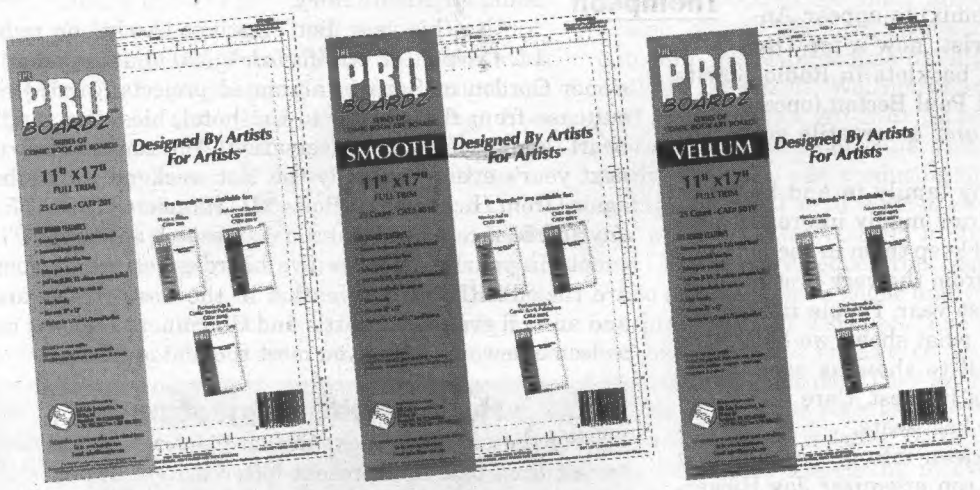

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EDITORIAL

Bob Hastings carried my suitcase

The hobby of Old Time Radio welcomes fans; there are lessons to learn.

Maggie **Thompson**

The 28th annual Friends of Old-Time Radio Convention was Oct. 23-26 at Holiday Inn — North in Newark, N.J., and I attended.

As has also been the case for years, the event felt like a family gathering — and not only because it offers an annual opportunity to get together with my daughter, Valerie, and my brother Paul Curtis. And, yes, there *is* a comics flavor to events. Paul is not the only former comics staffer (Innovation and Marvel, not to mention mini-comix) to appear. Anthony Tollin (once a top colorist, now a top Old Time Radio expert; check out booklets in Radio Spirits collections of OTR shows), and Paul Becton (once a Marvel guy, now in another field *and* a versatile voice performer) are among attendees.

Several cool things drew my family in and keeps us there: things that could also draw mildly interested people into comics conventions and keep them in the hobby.

(1) We were made welcome from the very first moment we walked in the door the first year. People introduced themselves to us and asked us what shows we liked. One kind soul took it upon himself to show us around the event and pointed out events of interest. Care was taken the first year that we sat in the best seats.

(2) We were immediately drawn into programming; a perfomer couldn't attend, and con organizer Jay Hickerson immediately volunteered Valerie for the part.

(3) There was special outreach to youngest attendees, including their "winning" cassettes of old shows.

In early years of our attendance, both Valerie and Paul were drawn into performance by The Gotham Radio Players, a group formed in 1991 to re-create old shows, produced by Max Schmid and directed by Steven Lewis.

In the years since, I've played Lois Lane in a Superman re-creation with the original villain (Mason Adams) and the original narrator (Jackson Beck). Valerie re-created a *Suspense* show with the original star (Dick Beals). And this year, my head size grew, when impressionist Will Jordan complimented me on my version of Mrs. Nussbaum on "Allen's Alley."

Also this year, Bob Hastings (Archie on radio, Lt. Carpenter on *McHale's Navy*, and Commissioner Gordon in Batman animated projects) carried my suitcase from the shuttle to the hotel, bless his kindly heart (and fascinating conversation). You can find info on next year's event (probably the last weekend in October again) from Hickerson at Box 4321, Hamden, CT 06477 or *JayHick@aol.com*. And you can do a search online for OTR events in your area; three I've heard great things about are the SPERDVAC convention in the Los Angeles area and annual events in Seattle and Cincinnati. And you can welcome newbies, when you meet them at *our* cons ✦

Holiday gift suggestions

For the next few weeks in these pages, we'll provide input from past and present letter-writers in hopes of coming up with The Perfect Gift-Giving Solution for our readers. We'd enjoy reading your contributions to the collaborative effort!

You can send them to *ohso@krause.com* or to our postal address ***CBG*** Editorial Dept., 700 E. State St., Iola, WI 54945.

LETTERS

HERE'S TO COLLECTORS!

John Genduso
1351 Knoll Park Ln.
Fallbrook, CA 92028

Letters **To The Editor**

What comic book led me to collect comics and why, you ask in ***CBG*** #1561? When I started thinking about how to answer this question, I immediately realized that it would not be as easy as it sounded. Several different comic-book covers, stories, art, time periods, and related memories began flashing before my eyes. I began to realize what a blurry and jumbled mess of memories, thoughts, and images a person's recollection of youth can be — especially as you get further and further away from it!

My earliest memories of comics and the huge, life-altering effect they had on me beginning around the age of 6. My family would take trips to visit my grandparents once or twice a month (they lived about two hours away), and, when we arrived, there would always be a stack of new comics waiting for my brother and me on the kitchen counter. My grandmother liked to spoil us, so there were always plenty of the DC 100-Pagers and *Giant-Size* Marvel books.

But best of all were the Treasury Editions! Huge, oversized reprints of some of the greatest comics stories ever, in dazzling full color. The size of these books seemed to make the stories themselves more epic and larger in scope and import. My brother had only a passing interest in comics, but I was instantly and permanently enthralled. Specific issues I remember from this period are *Giant-Size Iron Man* #1 (which reprinted the first Hawkeye story), *Giant-Size Hulk* #1 (a Marie Severin Inhumans classic), *Detective Comics* #445 (which I have written about in the *Dear Captain...* column), *The Superfriends Treasury Edition* (I was obsessed with the cartoon), and a *Secret Origins of Super Villains Treasury* (with Captain Cold, The Joker, and others). Another story that has really stuck with me all these years was a *DC Super Stars* reprint of the Adult

CBG OTHER OPINIONS

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Legion of Super Heroes story (originally from *Adventure Comics*, I think). I can't explain why but I just love this story and will still go back and read it from time to time.

My father was a military pilot, and we traveled a lot throughout my childhood, so nothing was ever very permanent in my life. Except for comic books. No matter where we went, there was always a 7-Eleven or Circle K rife with treasures to be discovered. Comics were my constant companions on road trips or plane flights. My interest in comics at this time was bordering on the obsessive, but I don't think I had caught the collecting bug yet. Many of these books were read and re-read until they began to disintegrate. My mother threw away many during bouts of spring cleaning. I think the urge to preserve and collect came later, when I began to associate the books with treasured memories and they began to represent something of which I did not want to let go.

When I was 8, my father was in a serious car accident while on assignment in Arizona. He was in the hospital there for an extended period of time. My family drove to Phoenix from California and stayed in a hotel for a while. I knew the situation was dire, when aunts and uncles and grandparents started showing up. (It turned out OK in the end.) I vividly remember going into a drugstore in Phoenix and buying *X-Men* #104 at this time (also some *Teen Titans*, *Invaders*, and *Inhumans* comics, I think). *X-Men* #104 was a revelation to me. It wasn't just about colorful costumes and heroic deeds; it was about real people whose thoughts and feelings I was privy to. Being able to escape into this world got me through a difficult time. I was immediately fascinated with the Wolverine character and wanted to learn more about relationships between the team members. In subsequent years, I spent many a day hunting down copies of the series wherever I could find them, sometimes missing an issue, sometimes finding them out of order. I slowly began to piece together what would become one of my most revered comics runs ever. I began to lose interest in *X-Men* near the end of John Byrne's tenure but by this time I had the collecting bug. I was now aware of Stan Lee, Jack Kirby, Steve Ditko, Neal Adams, Jim Starlin, George Pérez, John Buscema, Frank Miller, and many others. My interests began to expand exponentially. There is nothing like the thrill of discovery, and I devoured each new work of brilliance with gusto.

Also around this time, my mom bought an *Avengers* subscription from someone selling magazine subs door to door. I had the good fortune of receiving a big chunk of the Jim Shooter-George Pérez run via the mail. I now consider this run to be the best in the history of The Avengers. Unfortunately, the subscription ended just prior to the conclusion of the Korvac saga, and I was left wondering what happened for several years. Aaaargghh!

During junior high I began to hear words like "geek" or "dork" directed at me from time to time. This didn't bother me much, since my heroes (The X-Men, Spider Man, *etc.*) were primarily societal outcasts. Favorite comics during this time were Miller's *Daredevil*, Wolfman/Pérez' *Teen Titans*, and Roy Thomas' *All-Star Squadron*. I also explored much more of DC's history through the many digests it was producing at the time. Later, in high school, I read *Watchmen* and felt that no one would ever top it. (And in many ways, no one has.) How about a sequel from Moore?

So ask me about a comic and you end up getting my life story. But I suspect that all of us who collect have a similar experience. The comics we read then are part of us now. They help to define who we are. So what comic book led me to collect comics? I guess the answer is "*all of them*," because, in some way, there was something in every one of those comics that made me want to read another and another. Whether it was an interesting character, a nice drawing, a great story, a mystery to be solved, comfort during hard times, or an escape, I wanted more. As collectors, when we stockpile our comics, we're not just stockpiling ink and paper and CGC cases. We're stockpiling our childhood and our memories. We're preserving experiences that we would otherwise be unable to access and re-live. I have a hall closet full of thousands of memories that I can access at any time (and I do, often).

I know there are others who feel the same way when I browse through eBay and see people buying runs of titles like *Claw the Unconquered, Secret Society of Super Villains, Freedom Fighters, The Man Called Nova, Omega the Unknown, Warlord*, and *Jungle Action*.

So here's to the collectors! We have something precious that not a lot of other people are lucky enough to own: a library full of books about ourselves.

CBG FOR ART'S SAKE by Chris Smigliano

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YES. MY POOR SIAMESE, TING-A-LING, PASSED AWAY.
GEE, I'M SORRY. SO YOU'D LIKE A NICE ILLUSTRATION OF HIM, THEN?
YES, BUT NOTHING TOO BIG.
©BRIZ '03
I DON'T WANT MY LITTLE MEMORIAL TO BECOME OVERSTATED.

PHIL HESTER IS A NICE GUY

Jeff Dyer
1003 W. 5th St.
Dubuque, IA 52001

Phil Hester is a nice guy. Hester, who draws *Green Arrow*, also happens to live in Iowa.

Earlier this month, he stopped by Dubuque's Comic World store to do a signing, the second time in the last couple years he has done so. Hester came to Dubuque completely free of charge, out of the kindness of his heart. He drove several hours on a rainy Saturday, sat down at a table, and proceeded to autograph comics and draw sketches for people for more than four hours. One fan handed Hester his sketchbook.

"What character would you like?" Hester asked. "I'm here for you."

This guy is a master with a pencil. Name the character and he could draw it, making the art look so easy. Green Arrow, Sgt. Rock, The Thing, Martian Manhunter ... each drawing flowed from Hester's pen. These were amazing sketches he did.

"It was easy to see the smiles on the faces of his fans."

Actually, to call them "sketches" is incorrect. They were complete drawings, finished in ink and full of detail. Each drawing took approximately 10 minutes. As he completed each drawing, it was easy to see the smiles on the faces of his fans. I've known Phil Hester for a few years and I greatly admire his art. I had a plan: I would ask him to draw The Justice League for me and I was prepared to pay him for his efforts. I knew this would be more than a simple sketch and might take a little more time than normal, but, if any professional comic artist would ever draw an original JLA picture for me, it would be Phil Hester.

I inched closer toward the front of the line. Then it happened. I heard another fan ask Hester with a chuckle, "You ever had someone ask you to draw, say, the entire Justice League?"

The line erupted in laughter. Hester smiled and nodded knowingly.

"You have no idea," he replied with a sigh. Apparently, this was not a request comic-book artists enjoyed getting. The sheer number of characters must make such a request daunting and complicated.

There I stood, with my vision of a Justice League drawing instantly shattered.

Oh, well, I figured. It was just a pipe dream, anyway. Within a couple minutes, it was my turn. I took a deep breath and asked if he would draw The Justice League for me, expecting him to politely decline. But he did not.

He sharpened his pencil and started drawing. It took him more than an hour, since there were so many characters. He sketched it out first, carefully planning the best way to incorporate so many super-heroes into one drawing. I did end up paying him, but it certainly wasn't enough: more of a token payment, given the time and concentration he put into the work.

That drawing now hangs on my wall as a reminder that nice guys draw comic books. Besides, Phil Hester is from Iowa. What else would you expect?

LAST KISS

BY JOHN LUSTIG

The Amazing Flip Flounders, Part 5: **Flip Flounders knows that he's destined for great things! Never mind that he gets beat up by 98-pound weaklings! Ignore the fact that everyone--especially the women Flip desperately tries to date!--despises him! It doesn't matter! Because Flip has read thousands of comics and he knows that all superheroes start out as dweebs! And no one is more of a dweeb than Flip!**

Art by Mario Hernandez

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GULP! OR WAS IT THE OTHER WAY AROUND?

If I don't save someone soon...Mom says I've got to get a job!

Art © 2003 Mario Hernandez

Holiday gift suggestions

This year I will give the following gifts to everyone I know.

- Understanding
- Kindness
- Loyalty
- Encouragement
- Humor

I guess what I want for myself: the same things back from them!

— From Shel Dorf
Nov. 9, 1990

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700M2	7 x 10 3/4	Current Comics- 1990's	$10.75	$36.00	$155.00
725M2	7 1/4 x 10 3/4	Standard Comics - 1970's-90's	$11.00	$37.00	$160.00
775M2	7 3/4 x 10 3/4	Silver/Gold Comics - 1950's-70's	$11.50	$38.00	$165.00
800M2	8 x 10 3/4	Golden Age Comics - 1940's-50's	$12.00	$39.00	$175.00
825M2	8 1/4 x 10 3/4	Super Golden Age Comics	$12.50	$42.00	$180.00
875M2	8 3/4 x 12	Large Comics, Mag. & Letter	$12.75	$43.00	$185.00
900M2	9 x 12	Standard Magazines	$16.25	$53.00	$225.00
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CBG Reader Question of the Week #1567:

What conventions do you hope to attend in 2004? Why?

*Send your response to Oh, So?, **Comics Buyer's Guide**, 700 E. State St., Iola, WI 54990, or to **ohso@krause.com**.*

A BIG THANK YOU

Chris Overington
375 Stowell Ave.
Sunnyvale, CA 94085

Thanks, as always, for your excellent publication, which remains, in my opinion, the best comics-related "bang for your buck" on the market today.

I'd like to put out a *big* thank you for the smaller local conventions, the people who work so hard to put them on, and the creators who support them. Don't get me wrong: For all of the concerns that I raised in an earlier letter, I'm a huge fan of the bigger conventions (and a perennial attendee at both WonderCon and San Diego), but there's something about the comfort (and convenience!) of local cons that's hard to beat.

I'm referring specifically at this time to the recent SuperCon in Hayward, Calif. As the father of a budding 5-year-old comic-book fan, I'm only too aware how the sheer scale of the bigger shows can be overwhelming (and exhausting) for younger attendees, although my son (Joshua Kirby) has already had the distinction of meeting Neil Gaiman, Dave Gibbons, Joe Kubert, and Jim Lee, among others, and all have been both gracious and generous with their time and attention.

SuperCon was, however, the perfect size for someone of his leg size and attention span. With just enough tables, attendees in costume (generally Storm Troopers but also one Wonder Woman and Marvel Girl), and artists in action, he was neither bored nor over-stimulated by the event — although two hours seemed plenty for his interest level.

Major kudos to the organizers who managed to put the event together — the 10th Anniversary Celebration for Bongo Comics was a nice extra touch — and to all of the patient and accommodating guests on hand in support. Personal thanks to Bill Morrison, Ryan Sook, Mick Gray, Batton Lash, and especially to John Romita Jr., who not only signed and sketched the *whole* convention long but whose generous personality (and artistic skills) made the show a truly memorable experience for one 5-year-old boy in particular.

MOST FRIGHTENING

Sean Kiernan

This is in regard to your request in ***CBG*** #1563 for the most frightening comic book ever read.

The most frightening comic book I ever read was the *Combat* issue that dealt with the Bataan Death March. I must have been in my teens at that time and read every issue of *Combat* as they were drawn by the great Sam Glanzman. Nobody can depict the grim reality of warfare like Glanzman. Up until this issue however, his stories dealt with what you might consider the usual war-comics story of two opposing forces fighting on a more or less equal basis. I was totally unprepared for the Bataan issue.

Glanzman depicted the American and Filipino prisoners of war in their tattered uniforms, dying of thirst, being brutally assaulted and killed by their captors. One scene showed a Japanese shoulder confiscating a watch or cigarette lighter from an American shoulder, since it was "made in Japan," and then bayoneting him for having something that once belonged to the Japanese. Other scenes depicted prisoners being denied water under a sweltering sun, strung up on crosses by barbed wire, and indiscriminately bayonetted when the wounded could no longer walk. It dealt with torture, murder, and complete indifference for human life from beginning to end. I put the comic book down and walked away but could not get the images out of my head. I returned to the comic one more time, skimmed through quickly only to see the same images, and I again put it down, never to read it again.

I collect as much of Glanzman's work as I can, both *Combat* and his Charlton work, and I own his original art for the Iwo Jima flag-raising issue, but the Bataan issue is the only one that I am not looking for. I could never go through that experience again.

Maggie: *The issue in question was **Combat** #3, released in 1962; it was reprinted in #29 (Oct 70).*

Holiday gift suggestions

At Christmas, my gift-giving is always at the mercy of my friends' and relatives' needs (like, whatever they demand). For instance, my mom wants the same present every year — cold cash. I think *that* type of list wouldn't really do anything for your readers.

What might interest them is the gifts I've chosen for my friends who read comics. Now, the trick here is to be aware that they probably have everything concerning their favorites (shirts, pins, deluxe hardcovers, signed prints, *etc.*), so I plan to give them related works to serve as companion pieces. For example:

The *Love and Rockets* reader: works by Gabriel Garcia Marquez and/or Jorge Luis Borges, packed with late '50s/early '60s *Archie* comics.

The Steve Ditko fan: a copy of Ayn Rand's *The Fountainhead* and *The Virtue of Selfishness* (in fact, these books might be good to give anyone who has given up on Ditko — they shed light on his recent work).

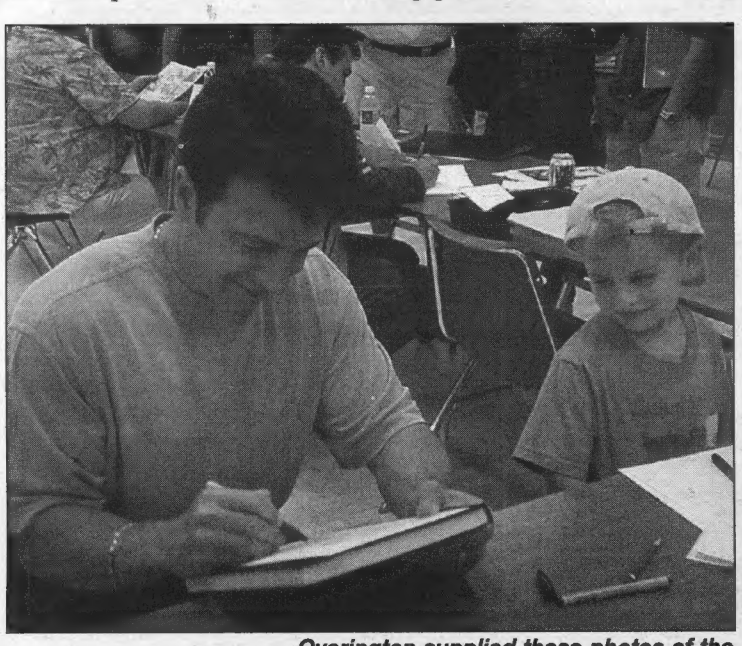
The Howard Chaykin devotee: anything by Jim Thompson, Philip K. Dick, Damon Runyon, or Alex Toth — but the latest report from Masters & Johnson would probably suffice.

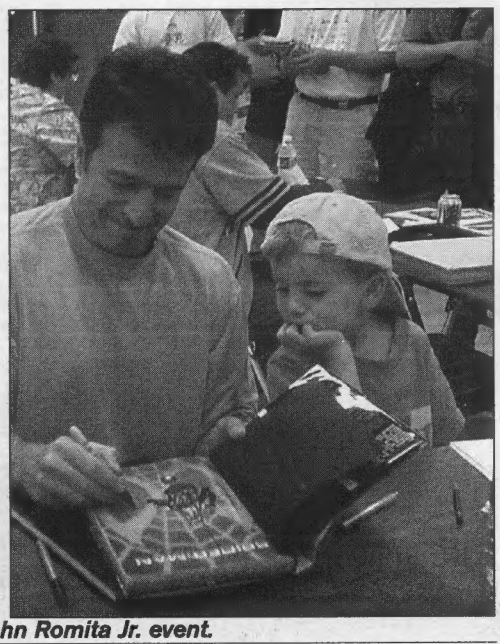
The post-*Spirit* Will Eisner admirer: short stories by Isaac Singer.

The E.C. Comics diehard: Bennett Cerf's *Try and Stop Me*, which contained stories that served as springboards for Gaines and Feldstein. This has been out of print for years, so the true E.C. addict will love you for it!

As for *me*, the one gift I would most want to receive myself would be complete and utter *peace of mind*. No worries, no problems, nothing to hold me or my work back. To live with the sun at my back, knowing there's money in the bank and work to get done. To go through the next year without being held back by petty politics or neurotic tendencies — but, if that's out of the question, I'll settle for some cologne.

— From Batton Lash
Nov. 11, 1988





Overington supplied these photos of the John Romita Jr. event.

IT HAPPENED IN ENGLAND, TOO

Rob Kirby
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2 Bramshott Close
London Road
Hitchin, Herts. SG4 9EP
United Kingdom

I was very interested in what Chuck Rozanski had to say in #1561 about *Star Wars* being the likely saving grace for Marvel in particular — and others, too, by association.

Much the same thing happened in Britain, too.

British Marvel, as it was then known, was ticking along, with the usual drops in sales that occurred after a weekly was launched, usually followed by a merger into one of the core titles like *Super Spider-Man* or *The Mighty World of Marvel*.

However, *Star Wars Weekly* quickly became its biggest seller.

It actually outsold IPC's rival *2000 AD* through the later part of the '70s.

So much so, that, when Marvel was considering

selling its under-performing British Marvel wing, the only title rival publishers were interested in buying was *Star Wars Weekly*. The exploits of Spider-Man and Hulk *et al.* held little interest at all for them (even with the *Hulk* TV series then on air).

It was at this point that Stan brought Dez Skinn in to save the company, relocating production to Britain for the first time.

As regular ***CBG*** readers will likely have guessed, this all forms a major part of the history section to my (13 long years in the making) book on Marvel UK, to be co-published (ironically enough) through Dez Skinn's Comics International/Quality Communication outfit in the near future. I'm sure the book will open a few eyes with full details of all the UK *Star Wars* stories and a whole host of other curios new to Stateside eyes: covers, posters, additional recap pages ...

Oh, and some extended versions of *Planet of the Apes* episodes that were later trimmed to fit the tighter space constraints of the U.S. magazine!

Once I've sorted out the information for a whole slew of missing stories that "Doc V" has kindly located for me (thanks again), I just need to get it all finished now. Plug ends.

P.S. Even at this late stage, if anyone who worked for the British Bullpen is reading this and hasn't yet gotten in touch with me, then I'd love to hear from you, too!

Maggie: *It remains fascinating what historical information on the field has yet to be shared with the general public.*

MASS MARKETING

Walter Loyd Lilly
760 Market St., #315
SF, CA 90102

One way of improving the mainstream (non-comics shop) penetration of comics that I would suggest is that magazine-sized, thick reprints of recent but past comics should be issued, primarily for selling to mass stores such as 7-Eleven and Rite Aid and the like, but available to comics shops, as well. I'll concentrate on DC here, since it's the company with the largest "real" magazine connections, but, as I'll explain, this could apply to other companies, as well.

Coming up with one particular proposal for format/title/frequency, perhaps DC could start out with two bi-monthlies, *Superman and the DC Super-Stars* and *Batman and the DC Knights*. They could be 128 pages, magazine size, perhaps $6.95 or $5.95. They could reprint five recent 22-page stories each, with ads and filler promotional material filling up the rest of the book.

Perhaps they could each, say, have two stories of the lead character, maybe one spin-off (Batgirl, Superboy), and two more DC characters. Perhaps a vague "super" character in the Superman title and more "Earthbound" characters in the Bat-one could be tried, but no need to get anal retentive about it.

This is not digests — at least not in the sense that Archie uses them — or even the larger, slicker, "take-alongs" that both Gemstone and Kids' DC are going to do. I really don't think mainstream super-heroes have the appeal to justify the expense of checkout placement.

However, I think that aiming at something that could be sold among the videogame and SF-fantasy magazines, aiming at older kids and young teens, could be do-able, if DC would give it a try.

There is — here, in downtown San Francisco, on Sixth Street — a recently opened 7-Eleven. It sells *Mad*, various *Yu-Gi-Oh!* and manga (and other forms of animation fan books, even *Heavy Metal*, treated as an 18+-only title in many comics shops, and nonobstructed (out in the open) here, but, oh, well ..., fan mags, and *Shonen Jump*, even ... But no "standard" comic books.

Really, shouldn't DC (and Marvel and, perhaps some other publisher) try something like this? ✦

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Dracula's daughter Vladia wants to get married to boyfriend Foggie Foggbourne (!) — at Elvira's Vegas stage show — but what about the local madman who's kidnapping vampires? Find out — in **"With This Ring ... I Thee Bled!"**

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A heartbreaking number

hey kids! COMICS!

By **Heidi MacDonald**

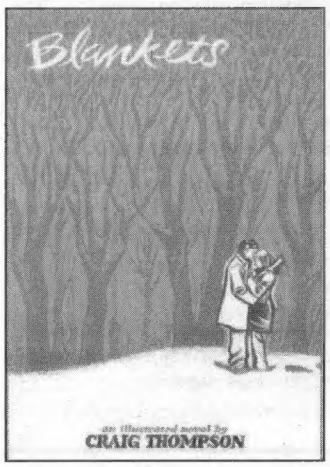
Every once in a while you come across a piece of information that just breaks your heart.

1,862

That number breaks my heart. It shocks me.

Not too long ago, I was looking over charts showing graphic-novel sales in the direct market. And I saw that the number of initial orders listed for *Blankets* by Craig Thompson was 1,862 copies.

Now, you've seen me rave about *Blankets* here before. Coming of age, blah blah, masterpiece, blah blah, heartbreaking work of staggering genius, blah blah. Yes, it's all true. Some people may quibble, but overall the success of *Blankets*, both commercial and critical, has been a big story this year.



But how can 1,862 copies be a commercial success? I spoke with Chris Staros, the publisher of Top Shelf, which published *Blankets*. Outside the comics-shop market, in bookstores, *Blankets* has sold something like 16,000 copies and is into its second printing, with 20,000 copies in print. And reorders have boosted the number of copies sold in the direct market to about 4,000. At $30 a pop, that's more than half a million dollars at retail ($600,000). Not too bad. To put that in perspective, that's about *half* what the first issue of *JLA/Avengers* did at retail (200,000 copies at $5.95).

To put that in even better perspective, the average super-hero comic book does about $125,000-150,000 at retail (assuming sales around 40K and a $2.95 cover price).

I realize that comparing monthly comics and a graphic novel or prestige-format book is apples and oranges. So let's say the average graphic novel sells 3,000 copies at $14.95. That's $44,850. Guesstimates, I know. But I'm just trying to give this all some perspective.

But let me back up a little bit here. Craig Thompson was not an unknown. He had a previous book, *Goodbye, Chunky Rice*, that had received generally good reviews and had a little bit of a following.

Chris Staros, being a smart publisher, took a look at *Blankets* when it started coming in. And he knew he had something rare. He took pains to market this book by sending out advance copies. At 500+ pages, that was no small feat, but he knew it would pay off in positive buzz and quotes from people like Neil Gaiman and Scott McCloud. Staros had a genuine event on his hands: a beautifully realized book of universal appeal (who *isn't* interested in falling in love for the first time?) with a charming, personable creator who was willing to do publicity.

To put it bluntly, I think *Blankets* is a rare graphic novel: the kind you only see once every few years or

Phil pushed me off the bed!
But Craig was HOGGING all the blankets!
But Phil won't let me sleep!
Why can't you two SLEEP in PEACE? It sounds like THUNDER from downstairs!

so. It was an event, a perennial, an instant classic.

Despite that, the direct-sales market could only sell 1,862 copies initially?

Given the 1,500-2,000 number thrown around for the number of comics shops in America, that's about a copy per store. But, knowing order patterns the way I do, I'm sure that only a few stores even *ordered* a copy. Those sales were probably only to a few hundred stores that even carry indy comics.

I suppose I can't blame stores for being cautious. $30 is a lot to pay for a graphic novel.

I'm not trying to shame anyone, but I just can't help but be shocked and heartbroken that — after all this time, after all the development of the direct-sales market, when given the chance to order a book of exceptional artistic merit (one that would appeal to a different kind of reader, one that received lots of media attention) —1,862 copies is all that comics shops think they can sell.

And yet this same book sold out of its initial 10,000-copy first printing almost immediately. And note that number is not subject to returns, the bane of bookstores. That's the number of copies *sold*. So *someone* wanted to read it.

I could quote lots of numbers like the 1,862 for books that I think are of superior value. Eddie Campbell, the artist of *From Hell* and creator of *Alec* and surely one of the top guys in the business, has all but stopped doing his own stuff due to the very low (less than 1,000 copies) sales on his books. Once again, we're talking about the artist of the perennial seller *From Hell*. If *I* were selling less than 1,000 copies of my work after drawing *From Hell*, I'd probably quit the business, too.

Or there's the statistic I quoted here a while ago, about the boom in manga sales in bookstores. But in the direct-sales market, sales are up a mere 10% for the year. It's almost as if comics shop owners don't want to get new customers or sell more product to their existing ones.

I was kvetching about all this to a friend of mine who works in the graphic-novel business. He suggested I go visit a regular bookstore to check out its graphic-novel section. I usually check out the graphic-novel section *whenever* I go to a bookstore, but I haven't been in one in weeks, and things are changing fast.

I went to the Barnes and Noble on Union Square here in New York. It's one of their flagship stores. The GN section, as is common, used to be the end cap of the SF/fantasy section, and comics were lumped with gaming manuals.

But now, the GN section takes up four bookcases of its own. I have to admit, I was shocked by what I saw — but in a different way. I saw copies of *Unlikely* by Jeffrey Brown and *5 Is the Perfect Number* by Igort racked face-out. *Blankets* and *The Acme Novelty Datebook* were similarly displayed. There were shelves and shelves of manga, all arranged alphabetically by author. (No copies of the issue of *Iron Wok Jan* I'm missing, though.) A young woman of perhaps 18 was sitting in front of the GN section, reading manga.

My friend had told me that I would find a broader, more adventurous selection of graphic novels at the bookstore than I would at the average comics shop. And he was right.

Now, you may be saying, "That's New York, and they read a lot there and have big bookstores." Which is partly true.

Maybe this B&N just happens to have a racker who's a big indy comics fan. But it's *more* likely that's what the store thinks it can sell.

More and more, I sense the comics world diverging into two different worlds: The familiar world of comics shops, where selling even two copies of *Blankets* is a major endeavor. And the world of the bookstores, where a diverse array of products sells to a diverse array of readers, in growing numbers.

It's not a bad thing. Perhaps it is merely inevitable evolution. But that doesn't mean that the number 1,862 isn't still kind of troubling. ✦

Hey Kids! Comics! *is © 2003 Heidi MacDonald.*
Heidi can be e-mailed at ***comixace@aol.com****.*

Review of the week: Speaking of *Iron Wok Jan*, I just got #6, and, not only does Jan meat Dan (a chef who's even more arrogant than he is) but they have a cooking contest that involves maybe the most gruesome thing I've ever seen in a comic book.

Dan boils a fish in oil alive and serves it still gasping for air ... and explains how it was done, and, believe me, it's sick.

Grotesque!

Yet fascinating.

Not for the faint of heart and definitely not Humane Society approved, but a compelling story, as always.

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100	30.90
250	70.40
500	126.75

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Bubble
inside: **8-1/2 x 10-1/2**
Mails 3-4 Pulps.

25	$14.85
50	25.45
100	45.65
250	81.30
500	141.80

Pcode: MJ812

100& recycled kraft exterior with recycled bubble lining. **Self Seal Flap.**

MJ610

MJ812

Corrugated Folder
inside: **5-3/8 x 7-3/8 x 1-1/2**
Mails 3-4 Pulps.

10	$10.65
25	18.80
50	32.60
100	50.00
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CURRENT COMICS

*"At **CBG**, we think more great comics are being published today than ever before. It's our mission to keep you informed about the people and publishers making news today."*

Mid-Ohio-Con Memories

Tony has a few of the only show he's attended faithfully for 23 years.

Tony's Tips, Page 18

The creators, the characters, and the series people are talking about today!

IN BRIEF

Xeric winners announced

The Xeric Foundation has announced its most recent grant recipients, and a total of $26,960 was awarded to seven different comic-book creators. The foundation has awarded in excess of $1,245,000 to comic-book creators and non-profit organizations since its first grant cycle in September 1992.

The artists receiving grants are as follows:

Alex Fellows — *Canvas*; Jay Hacker — *Headstatic*; Jon "Bean" Hastings, editor — *Spark Generators II*; Neil Kleid — *Ninety Candles*; Joel Rivers — *Along the Canadian*; Leslie Stein — *Yeah, It Is!*; and Michael Zittel — *Master Catfish*.

Established by Peter Laird, co-creator of the *Teenage Mutant Ninja Turtles*, the foundation offers financial assistance to self-publishing comic-book creators in America and Canada and to qualified charitable and nonprofit organizations in western Massachusetts.

The next deadline and review dates are Jan. 31, 2004, and March 1, 2004, respectively.

More information is available from Xeric Foundation, 351 Pleasant St., #214, Northampton, MA 01060.There is also information via *www.xericfoundation.com*, *xericgrant@aol.com*, and (413) 585-0671.

BULLETINS AT ONCE!

Get breaking news on CURRENT COMICS right away. Visit http://bulkmail.krause.com to subscribe to our e-mail bulletin. Upon arrival at the site, choose "comics" as an interest, enter your e-mail address, and select that you wish to receive newsletters. You'll receive a weekly preview of upcoming sections — as well as instant news on breaking stories in today's comics hobby!

Code 6 metamorphosis

One title remains, other projects move to house imprints

By **Nate Melby**

CrossGen Comics' Code 6 imprint has slimmed to one title following the departure of MVCreations and Hurricane Entertainment for self-publishing ventures. With *Crossovers*' wrap-up with #9, the company is down to *Lady Death* as its sole Code 6 title.

Hurricane is taking *Snake Plissken Chronicles*, and MVCreations is taking *Masters of the Universe* and *Rob Zombie's Spookshow International* and other titles.

MVCreations President Val Staples said, "CGE was a great concept, and we were happy to have made the move to them earlier in 2003. But, due to complications they have had to face, our production was disrupted not long after coming on board.

"CGE's inability to pay MV for our products delivered to Diamond cut off our income. In addition, the furthered delay of our projects eliminated any potential income for the future. This, in turn, hurt our ability to pay our artists on time and worked against our continued efforts to deliver on-time, quality comics."

Although CrossGen seems to be losing titles fast, CrossGen Senior Vice President of Publishing Bill Rosemann told ***CBG***, "As for *Snake Plissken Chronicles* — just like the MVCreation titles — the production of that title has reverted back to Hurricane. As with our core titles, we're cutting back on our Code 6 and CGE activities ... but wait until you see what we're cooking up with *Lady Death*!

"*Crossovers*, while supported by a loyal readership, just didn't generate the necessary sales to continue as a comic book ... but it's a fun concept that people in Hollywood continue to discuss. We know that every series is someone's favorite, so the decision to end a run is never taken lightly. And, while the changes resulting from the ongoing restructuring of CrossGen may upset some readers, the good news is that the goal remains to move forward as a lean but strong company focused on producing cool comics."

Upcoming MV projects: Out of all the companies that were on CrossGen's Code 6 line in the less than a year it has existed, MVCreations had brought the most different titles, from *Masters of the Universe* to *Don Bluth's Space Ace* and *Dragon's Lair*, and MV Editor Leanne Shaw said that the company has plenty more coming up. "October saw the launch of the *Masters of the Universe: Rise of the Snake Men* mini-series. This is an adaptation of Episodes 30 and 31 of the new cartoon series, but with some changes. The comic-book version is more brutal and is a jumping-off point for the direction Spring 2004's Volume Three regular series story will go.

"The art from newcomer Andie Tong is very dynamic and fits right in with this action packed mini-series. Expect to see Andie again on a long-awaited prequel mini-series beginning some time in 2004. Written by Marv Wolfman, it will deal with the events that made Randor become king and will explain why Keldor (now Skeletor) is tied closely with the destiny of Prince Adam (He-Man).

"Starting in December, we have the *Masters of the Universe Encyclopedia* coming out. This is a five-issue mini-series that is filled with information from cover to cover and topped off with art from Emiliano Santalucia and Enza Fontana. It covers the characters, comics, and cartoon episodes from what we distinguished as Season 1: July 2002-August 2003. This is the ultimate guide that is certainly no light reading."

"*Spook Show International* is doing what we hoped it would. And that's taking a unique comic product and get it into the eyes of non-traditional fans," Staples said. The horror anthology ties in with Rob Zombie's *House of 1000 Corpses* movie this year, provides a showcase for some of his ideas, and features art from Gene Colan, Kieron Dwyer, Will Conrad, Eddy Barros, and Pat Boutin "News of the comic has graced a multitude of publications and websites, like MTV and *Rolling Stone*. We know Rob's book isn't for everyone. But the book is very entertaining and filled with fantastic art. This is Rob's creation, and he's spent a great deal of time making sure it's just how he envisioned it.

"*Dragon's Lair* and *Space Ace* are books that we spent a great amount of time and money on. Unfortunately, they did not perform as well as we had hoped. Don Bluth's style has a timeless quality and the stories are a ton of fun. Despite their initial performance, we still plan to release the remaining issues on a quarterly basis starting next year."

Finally, MV has announced that it will continue *Tales of the Realm*, its first creator-owned title; the series is written by Robert Kirkman and drawn by MV Art Director Matt Tyree.

"Working with Robert Kirkman to bring our idea to life has been a lot of fun," Tyree said. The project is an adventure comedy that mixes fantasy with everyday life, featuring a trio of actors on their quest to make it to the big screen." ✦

INSIDE THIS SECTION

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CBLDF announces new activities

Joins Media Coalition, supports ACLU challenge to Patriot Act

The Comic Book Legal Defense Fund has announced that it is now a member of the Media Coalition, a national association that defends the First Amendment right to produce and sell books, magazines, recordings, videotapes, videogames, and now comic books. The Fund's membership in the group affords its members a stronger voice in the law. "In joining this prestigious organization, the CBLDF now stands as an equal among this country's most important First Amendment advocates," CBLDF Legal Counsel Burton Joseph said. "This is very good news for the fund's members who depend on the organization to provide them with the most up-to-date information on how the law is changing and to fight for their rights in that legal climate."

Founded in 1973, Media Coalition represents most of the booksellers, publishers, librarians, periodical distributors, recording and videogame manufacturers, and recording and video retailers in the United States. Its members include such organizations as The American Booksellers Foundation for Free Expression, The Association of American Publishers Inc., The Freedom to Read Foundation, The Interactive Entertainment Merchants Association, The International Periodical Distributors Association Inc., The Motion Picture Association of America Inc., and The American Library Association.

Benefits. Now, the CBLDF will have more ability to track the activities of Congress, state legislatures, and the courts on new laws and legal developments related to the First Amendment. Media Coalition will also permit the CBLDF to participate in legal challenges to unconstitutional laws and prepare *amicus curiae* (Friend of the Court) briefs in cases involving the First Amendment rights of producers and distributors of constitutionally protected works. The Media Coalition also communicates with federal, state, and local government officials on a regular basis in an effort to advise them on proposed legislation affecting material that is protected by the First Amendment, giving fund members a voice in how the law will affect their interests.

More information on Media Coalition is available at *www.mediacoalition.org*.

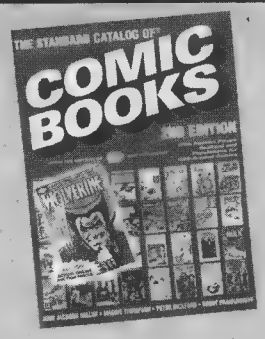
Joins ACLU challenge. The CBLDF also joined an *amicus* brief in support of an ACLU challenge of Section 215 of the Patriot Act. The American Booksellers Foundation for Free Expression Director Chris Finan sent a press release explaining the brief and its aims: "Free speech groups representing booksellers, librarians, publishers, writers and others today filed a brief that strongly supports a legal challenge to the constitutionality of the provision of the USA Patriot Act that gives the FBI virtually unlimited access to personal, organization, and business records, including bookstore and library records. The U.S. Justice Department has filed a motion to dismiss the case. 'The Patriot Act authorizes the FBI to engage in fishing expeditions in bookstore and library records and then bars booksellers and librarians from protesting even after the fact. Such an unprecedented extension of prosecutorial power demands immediate court review,' Finan said.

"The American Civil Liberties Union filed the federal lawsuit in Detroit in July on behalf of six non-profit organizations that provide a wide range of religious, medical, social, and educational services to various communities around the country.

"The plaintiffs allege that they are likely targets of investigation under Section 215 of the Patriot Act, which gives the FBI access to the records of almost any person, organization, or business in the course of an investigation of terrorism or espionage. In a brief filed today opposing the government's motion to dismiss, one plaintiff, the Muslim Community Association of Ann Arbor, says that attendance at prayer services and association events as well as donations have dropped dramatically as a result of fear that the government might try to obtain its records.

More information on the Comic Book Legal Defense Fund is available at *www.cbldf.org*.

NOW SPEAKING



We're continuing to discuss the new *Standard Catalog of Comic Books* 2nd Edition (shipping now!) and all things comics-related on your radio dial (well, some of your radio dials).

In the coming weeks, tune into coauthor John Jackson Miller on:

November 18
Erie, Pa.: WJET 1400 AM, 8:35 a.m. ET

November 19
Lexington, Ky.: WLAP 630 AM, 7:45 a.m. ET
Elyria, Ohio: WEOL 930 AM, 9:10 a.m. ET

November 25
Ottawa, Ontario: CFRA 580 AM, 10 p.m. ET

December 1
Tacoma, Wash.: KLAY 1180 AM, 3 p.m. PT

More program notes to come — please tune in!

NEW COMICS shipping Nov. 23-29

The following information is taken from publisher and distributor solicitations and updates and is as accurate as possible at press time. Check with your local retailer to find out what day new comics go on the shelves. Comics that are delayed or rescheduled will be tracked in future *CBG Calendars*.

Note: ✪ indicates a rescheduled comic book that appeared in a previous *CBG Calendar*.

Aardappel Comics
Swab Team #1, $3.50

Aardvark Vanaheim
Cerebus #296, $2.25

About Comics
Licensable Bear #1, $2.95

Absence Of Ink Comic Press
Forlorn Funnies #5, $10.95

Abstract Studios
Strangers In Paradise Vol. 13: Flower To Flame TP, $15.95

Archie Comic Publications
Betty & Veronica #195, $2.19
Betty & Veronica Double Digest #120, $3.59
Sonic the Hedgehog #130, $2.19

CPM Manga
Record of Lodoss War: Lady of Pharis Collectors Ed Book 1, $15.95

Dark Horse
Astro Boy Vol. 21 TP, $9.95
Buffy the Vampire Slayer #63, (two covers $2.99)
Chronicles of Conan Vol. 2 TP, 15.95
Crush #2, $2.99
Devil's Footprints TP, $14.95
Fray: Future Slayer TP, $19.95 (Sp Ed $79.95)
Go Boy 7: Human Action Machine #5, $2.99
Hellboy: Weird Tales Vol. 1 TP, $17.95
Super Manga Blast! #37, $5.99
Ultraman Tiga #4, $3.99
Usagi Yojimbo #71, $2.99

DC Comics
Aquaman: the Water Bearer TP, $12.95
Astro City: Local Heroes #5, $2.95
Batman #621, $2.25
Caper #2, $2.95
Cartoon Cartoons #24, $2.25
Catwoman #25, $2.50
Catwoman: Crooked Little Town TP, $14.95
Elfquest Archives Vol. 1 HC, $49.95
Empire #5, $2.50
Flash #204, $2.25
✪ *Global Frequency* #12 (of 12), $2.95 (Sep. 21-27)
Green Arrow: Archers Quest HC, $19.95
Green Lantern #171, $2.25
Hellblazer #190, $2.75
JLA #90, $2.25
JLA-Z #3, $2.50
Legion #27, $2.50
Losers #6, $2.95
✪ *Promethea* #28, $2.95 (Oct. 19-25)
Reign of the Zodiac #4, $2.75
Superman #199, $2.25
Superman Batman #4, $2.95
Teen Titans Go! #1, $2.25
Wildcats Version 3.0 #16, $2.95

Fanfare/Ponent Mon
Kinderbook GN English Ed, $17.99
Kinderbook GN Spanish Ed, $17.99

Gemstone Publishing
Uncle Scrooge #324, $6.95
Walt Disney's Comics & Stories #639, $6.95

Humanoids Publishing
Lou Cale Vol. 1: GN Eye For The Truth, $11.95

Image Comics
✪ *Cloudfall* #1, $4.95 (Nov. 2-8)
Dawn: Three Tiers #3, $2.95
G.I. Joe Vs.Transformers #6, (two covers $2.95)
✪ *Hellspawn* #17, $2.50 (Sep. 15-21, 2002)
Invincible #9, $2.95
Liberty Meadows Vol. 2: Creature Comforts HC, $24.95
✪ *Paradigm* #12, $3.50 (Sep 14-20)
✪ *Powers Vol. 5: Anarchy TP*, $14.95 (Nov. 9-15)
PvP #5, $2.95
✪ *Sam and Twitch* #26, $2.50 (Sep 2001)
Shadows #5, $2.95
Spawn #140, $2.50
Trakk: Monster Hunter #2, (two covers $2.95)
Trakk: Monster Hunter Convention Exclusive Ashcan, $4.95

Marvel Comics
Amazing Spider-Man #501 (#60), $2.25
Avengers #74, $2.25
Avengers #76, $2.25
Crimson Dynamo #4, $2.50
✪ *Emma Frost* #5, $2.50 (Nov. 9-15)
Fantastic Four #507 (#78), $2.25
✪ *Gun Theory* #3, $2.50 (Oct. 12-18)
Hulk Nightmerica #6, $2.99
Human Torch #7, $2.50 (Nov. 2-8)
Inhumans #7, $2.99
JLA/Avengers #3, $5.95
Marvels 10th Anniversary Ed HC, $29.99
Mystique #8, $2.99
Mystique Vol. 1: Dead Drop Gorgeous TP, $14.99
Punisher #36, $2.99
Silver Surfer #3, $2.25
Spectacular Spider-Man #7, $2.25
Thor: Vikings #5, $3.50
Trouble #5, $2.99
Ultimates #13, $2.25
Uncanny X-Men #434, $2.25
Venom #8, $2.25
Venom Vol. 1: Shiver TP, $11.99
Weapon X #16, $2.99
Weapon X Vol. 2: Underground TP, $19.99
Wolverine Legends Vol. 5: Snikt TP, $13.99
X-Statix #16, $2.99
X-Treme X-Men #35, $2.99

Oni Press
Complete Soulwind TP, $29.95
Too Much Hopeless Savages! #4 (Of 4), $2.99

Rebellion
2000 AD Showcase #1, $1.95
Durham Red Vol. 1 SC Vermin Stars, $15.95
Making of Judge Dredd Vs. Judge Death, $32.95
Young Death: Boyhood of A Superfiend HC, $24.95

SAF Comics
Avatar GN Vol. 2: Claws In The Wind, $12.95
Boy Vampire GN Vol. 2: The Curse, $9.95
Darkness By Woolley Vol. 1 GN, $12.95
Wild Bill Is Dead GN, $12.95

Titan
Classic Dan Dare: Pilot of the Future HC, $24.95
Complete Ballad Halo Jones HC, $29.95
Inferno GN, $16.95
Transformers: GN City of Fear, $19.95

Tokyopop
Kim Possible Cinemanga Vol. 3 GN, $7.99

Viz
Animerica Extra Dec 2003 Vol. 6 #12, $4.95
Bastard!! Vol. 5 TP, $12.95
Collector File 003: Yu's Cutie Dolls, $9.95
Flame of Recca Vol. 3 TP, $9.95

NOW APPEARING!

November 15

Alex Ross (*JLA: Truth and Justice* artist), **Paul Dini** (*JLA: Truth and Justice* writer), and **Chip Kidd** (*Mythology: The DC Art of Alex Ross* designer/writer) at Lee's Comics, 1020 N. Rengstorff Ave., Suite F, Mountain View, **California** 94043, from 2 to 4 p.m.

November 19

Dan Hellman (*Legal Action Comics*) and **Jim Higgins** (*New Thing*) at Jim Hanley's Universe, 4 W. 33rd St., New York, **New York** 10001, from 5 to 8 p.m.

November 29

Alex Ross (*Mythology, JLA: Liberty and Justice*) and **Greg Horn** (covers for *Elektra* and *Emma Frost*) at Buy Me Toys.com, Scottsdale Mall, South Bend, **Indiana**, from 2 to 5 p.m.

Gallery Showings Oct. 18-Dec. 31

The Art of Insight Studios at True Believers Comics & Gallery, 435 S. Guadalupe, Santa Fe, **New Mexico** 87501. Exhibit hours: 11 a.m. to 7 p.m. Wednesday through Sunday.

Gaiman, Gibbons, more contribute to *Matrix* anthology

Book follows release of third film

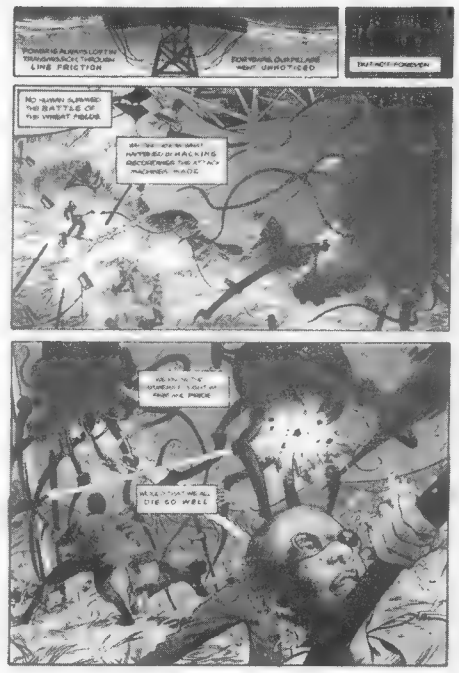
Award-winning comics creators have joined with Titan Books and the creators of *The Matrix*, the Wachowski brothers, for an original graphic novel, *The Matrix*, based on the high-grossing film trilogy.

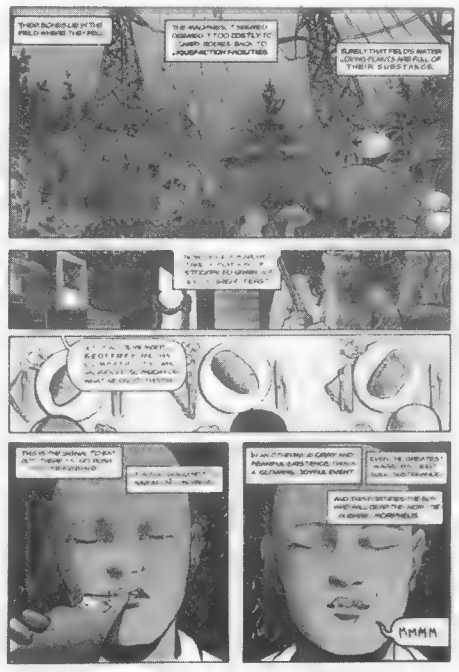
With the release of the book coming two weeks after the release of the third film, *The Matrix: Revolutions*, the 160-page $23.22 original graphic-story anthology is due out Nov. 23.

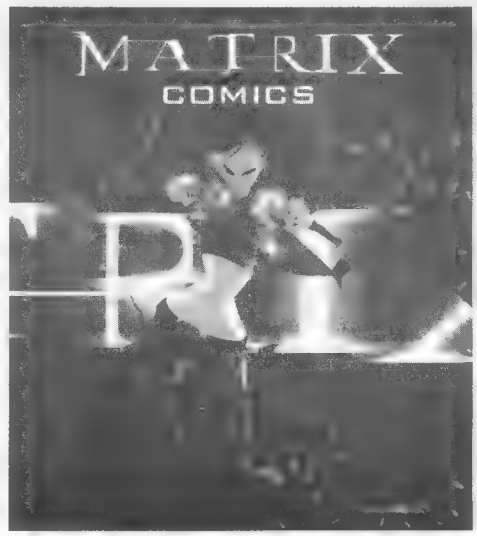
The book features a collection of *Matrix* stories by Neil Gaiman, Dave Gibbons, Bill Sienkiewicz, Geof Darrow, Paul Chadwick, and Ted McKeever, accompanying a new story by Andy and Larry Wachowski.

The stories will look deeper into the world of The Matrix, where Neo and his partners Morpheus and Trinity try to escape with their lives from the fictional world of The Matrix. The stories look deeper into the world of the movies, exploring aspects of the struggle between mankind and machine and between what is real and illusion.

Titan's website is *www.titanbooks.co.uk*. ✦







CONFIRMED SHIPPING

They're out there: We have received confirmation that the following titles have shipped and should be available in stores. This reflects shipping information received through November 7:

Airwave Comics: *Spells & Pals Halloween Party Annual* #1, $3.50 (Oct)

Ait/Planetlar: *Demo* #1, $2.95 (Nov)

Alternative Comics: *Hickee Vol. 2* #1, $4.95 (Sep)

Amaze Ink (Slave Labor Graphics): *Seamonsters & Superheroes* #1, $2.95 (Nov)
Skaggy The Lost #4, $3.50 (Oct)

Antarctic Press: *Assembly* #1, $2.99 (Nov)
Luftwaffe: 1946 #13, $5.95 (Oct)
Mangazine #48, $9.99 (Oct)

Archie Comic Publications: *Archie* #542, $2.19 (Nov. 2-8)
Jughead With Archie Digest #188, $2.39 (Nov. 2-8)
Pals-N-Gals Double Digest #80, $3.59 (Nov. 2-8)
Veronica #146, $2.19 (Nov. 16-22)

Avatar Press: *Hellina Vs Pandora Preview*, $1.99 (two Sp Ed $5.95, one Sp Ed $6.00) (Oct)

Basement Comics/Amryl Entertainment: *Latex Alice: Paper Cuts*, $2.95 (Sep)

Birch Bark Comics: *Sacred Circles* #1, $3.75 (Nov)

Black Library: *Art of Adrian Smith Art Book*, $29.99 (Nov)
Inferno Magazine #37, $6.99 (Jul)

Brass Ball Comics: *Bubba Redneck Werewolf* #3, $2.95 (Nov)

Broken Halos: *Broken Halo Model Search Submission Sp*, $5.95 (Sp Ed $6.95) (Jul)

Comicsone.Com: *Heaven Sword & Dragon Sabre GN* #7, $13.95 (Oct)
Iron Wok Jan GN #6, $9.95 (Oct)
Mega Dragon & Tiger GN #6, $13.95 (Oct)

CrossGen: *Brath* #9, $2.95 (Nov)
Crossovers #9, $2.95 (Oct)
Crux #31, $2.95 (Oct. 19-25)
First #36, $2.95 (Oct)
He Man & Masters of the Universe Power of Fear #1, $2.95 (Nov. 2-8)
Meridian #40, $2.95 (Oct. 5-11)
Rob Zombie's Spook Show Intl #1, $3.50 (Nov)
Route 666 #17, $2.95 (Oct. 19-25)
Tales of the Realm #2, $2.95 (Nov. 2-8)

Cyberosia Publishing: *Spookshow GN*, $12.95 (Oct)

Dark Horse: *Oh My Goddess!* #103, $2.99 (Nov. 2-8)
Super Manga Blast! #36, $5.99 (Sep. 21-27)
Usagi Yojimbo #70, $2.99 (Oct. 19-25)

DC Comics: *Action Comics* #809, $2.25 (Nov. 2-8)
Arrowsmith #4, $2.95 (Oct. 12-18)
Authority Vol. 2 #7, $2.95 (Nov. 2-8)
Bad Girls #4, $2.50 (Nov. 2-8)
Batman: City of Light #2, $2.95 (Nov. 2-8)
Batman: The Arrow, the Ring, and the Bat TP, $19.95 (Nov. 2-8)
Detective Comics #788, $2.75 (Nov. 2-8)
Empire #4, $2.50 (Oct. 26-Nov. 1)
Extinction Event #5, $2.50 (Nov. 2-8)
Formerly Known As the Justice League #5, $2.50 (Nov. 2-8)
Harley Quinn #38, $2.50 (Nov. 2-8)
Hawkman #21, $2.50 (Nov. 2-8)
JLA Z #2, $2.50 (Oct. 12-18)
JSA: All Stars #7, $3.50 (Nov. 2-8)
Justice League Adventures #25, $2.25 (Nov. 2-8)
Justice Society Returns! TP, $19.95 (Nov. 2-8)
Looney Tunes #108, $2.25 (Nov. 2-8)
Point Blank TP, $14.95 (Nov. 2-8)
Robotech: From the Stars TP, $9.95 (Nov. 2-8)
Sandman Presents: the Furies SC, $17.95 (Nov. 2-8)
Scooby-Doo Vol. 1: You Meddling Kids TP, $6.95 (Nov. 2-8)
Scooby-Doo Vol. 2: Ruh Roh TP, $6.95 (Nov. 2-8)
Superman: Birthright #5, $2.95 (Nov. 2-8)
Tom Strong #23, $2.95 (Nov. 2-8)
Y: the Last Man #16, $2.95 (Nov. 2-8)

Dirty Danny Legal Defense Fund: *Legal Action Comics Vol. 2 TP*, $18.95 (Nov)

Disgruntled Fanboy Comics: *Demolution Engine* #2, $3.95 (Oct. 12-18)

Fantagraphics Books: *Crystal Ballroom HC*, $19.95 (Aug)
Palomar: Complete Heartbreak Soup Coll HC, $39.95 (Aug)

IDW Publishing: *CSI: Bad Rap* #3, $3.99 (Oct)
Dark Days #5: 30 Days of Night Sequel, $3.99 (Nov)

Image Comics: *Cursed* #2, $2.99 (Nov)
G.I. Joe Frontline #16, (two covers $2.95) (Oct. 12-18)
Powers #35, $2.95 (Sept. 28-Oct. 4)
Realm of the Claw #1, (two covers $2.95, Sp Ed. $10.95) (Oct. 26-Nov. 1)
Savage Dragon #112, $2.95 (Oct. 19-25)
Something Wicked #1, $2.95 (Oct. 26-Nov. 1)

Komikwerks: *Komikwerks Vol. 2 TP*, $9.95 (Nov. 9-15)

Marvel Comics: *Alias* #28, $2.99 (Nov. 2-8)
Art of Marvel Comics Vol. 1 HC, $29.99 (Sept. 28-Oct. 4)
Crimson Dynamo #3, $2.50 (Oct. 26-Nov. 1)
Dr. Octopus: Negative Exposure #2, $2.99 (Nov. 2-8)
Elektra #29, $2.99 (Nov. 2-8)
Exiles #37, $2.99 (Nov. 2-8)
Marvel Encyclopedia Vol. 4: Spider-Man HC, $29.99 (Nov. 2-8)
Sentinel #9, $2.99 (Nov. 2-8)
Spider-Girl #66, $2.99 (Nov. 2-8)
Supreme Power #4, $2.99 (Nov. 2-8)
Thanos #2, $2.99 (Nov. 2-8)
Ultimate Spider-Man #49, $2.25 (Nov. 2-8)
Weapon X #15, $2.99 (Oct. 19-25)
Wolverine #7, $2.25 (Nov. 2-8)
Wolverine the End #1, $2.99 (Nov. 2-8)
X-Statix #15, $2.99 (Oct. 19-25)

NBM: *Issac The Pirate Vol. 1: GN To Exotic Lands*, $14.95 (Oct)
Miss DD GN, $10.95 (Oct)

Oni Press: *Union Station GN*, $11.95 (Oct. 19-25)

Radio Comix: *Furrlough* #129, $2.99 (Sep)
Mangaphile #21, $4.99 (Sep)
Milk #37, $3.50 (Sep)

Rebellion: *2000 AD* #1361, $3.75 (Nov. 30-Dec. 6)
2000 AD #1362, $3.75 (Nov. 30-Dec. 6)
Necronauts TP, $12.95 (Sep)

Sirius Entertainment: *Akiko* #51, $2.95 (Sep)

Sparkplug Comics: *Watching Days Become Years* #1, $4.50 (Oct)

TCZ Studio: *Celestial Zone Vol. 2* #4, $9.50 (Nov)

Tokyopop: *Battle Royale Vol. 3 GN (of 5)*, $9.99 (Sep 14-20)
Confidential Confessions Vol. 3 GN, $9.99 (Nov. 2-8)
Miyuki-Chan In Wonderland GN, $9.99 (Oct. 5-11)
Wild Act Vol. 3 GN, $9.99 (Nov. 2-8)

Vertical: *Tezuka's Buddha Vol. 2 HC Four Encounters*, $24.95 (Nov)

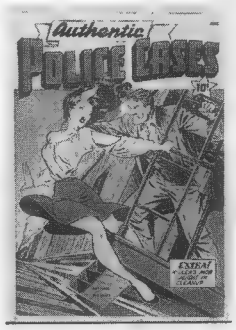
Viper Comics: *Dead At 17* #1, $2.95 (Nov)

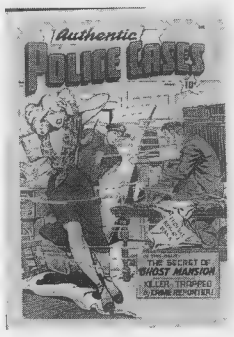
Viz: *Dragonball Vol. 13 TP Shonen J Ed*, $7.95 (Nov. 2-8)
Shonen Jump Vol. 1 #12 Dec 2003, $4.95 (Nov. 2-8)
Yuyu Hakusho Vol. 2: TP Lonesome Ghosts, $7.95 (Sep)

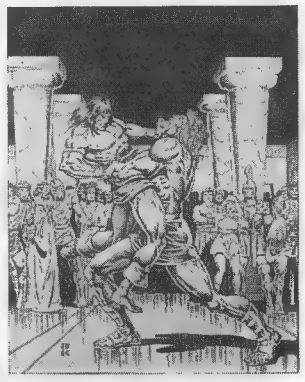
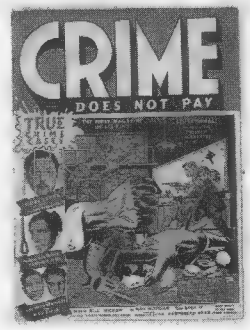
Zen Comics: *Zen* #4, $2.95 (Aug)

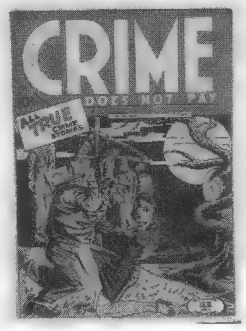
JERRY WEIST and eBAY PRESENT NOVEMBER 21 AUCTION

NOVEMBER 21st WILL MARK THE 7th eBAY AUCTION FOR JERRY WEIST WITH SALES APPROACHING ONE MILLION DOLLARS.







This special auction has the following highlights:

** MAJOR 1950's CRIME COMIC COLLECTION, including strong runs of CRIME DOES NOT PAY (including VG+ #22, estimate $400-$700), THE PERFECT CRIME, WANTED, AUTHENTIC CRIME CASES (stunning Matt Baker cvs, top grade!), PUBLIC ENEMIES, etc.
** LARGE ARCHIE COLLECTION, Including JUGHEAD #1, ARCHIE ANNUAL #1, LITTLE ARCHIE #1, JUGHEADS FOLLY #1, WILBUR #5 (1st Katy Keene), KATY KEENE #1, and much more!
** JOHN STANLEY – Original artwork for the 2nd or 3rd LITTLE LULU painting, gouache on board, signed by the artist - Auction Estimate $3,500- $5,500.
** C. C. BECK – Original artwork for early SHAZAM, CAPTAIN MARVEL painting, extraordinary detail, excellent condition. - Auction Estimate $4,000 to $6,000.
** RARE DICK TRACY Chester Gould original specialty watercolor artwork.
** CARL BARKS – Original artwork for preliminary color paintings, finished WATERCOLOR, rare SCROOGE page with Scrooge in every panel!, original artwork for UNCLE SCROOGE comic book cover!
** DAVE STEVENS/DORMAN – Original artwork for ROCKETEER Adventure Magazine (D.H.) cover painting, condition fine. Auction Estimate $2,500 to $3,500.
** TODD McFARLANE – Original SPIDER-MAN #303 page. Estimate $700- to $900.
** JOHN BUSCEMA – Original artwork for CONAN ANNUAL #5 cover, in fine. Auction Estimate $1,000 to $2,000 and also Original artwork for CONAN #80, fine – Auction Estimate $1,000 to $2,000.
** FRANK FRAZETTA – Original Artwork for two LI'L ABNER Sunday pages, dated 10-10-57, and 6-30-57, (one with Dragon!, the other with sexy women) both Auction Estimate $400– to $800.
** GUS ARRIOLA – Large selection of SUNDAY pages from GORDO, lotted Two per lot with Auction Estimates of $250 to $350 per lot!

This special auction runs for TEN FULL DAYS. You may reach **Jerry Weist** for questions at **jerryweist@adelphia.net**, or at his home office of **(978)-283-1419**.
THE AUCTION HAS FAIR ESTIMATES, AND LOW RESERVE STARTING BIDS, there will be great buys – and some bargains – and a whole lot of FUN.
TO FIND THIS AUCTION look for JERRY WEIST seller, or search for specific Lot Names from the above listing – approximately 110 lots will be mounted.

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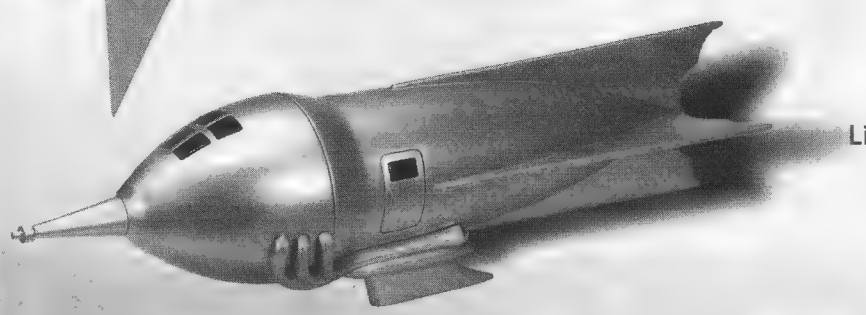
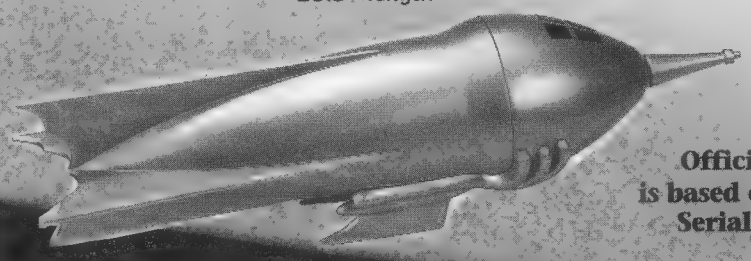

Ming The Merciless' Ship
28.5" length

Dr. Zarkov's Ship
26.75" length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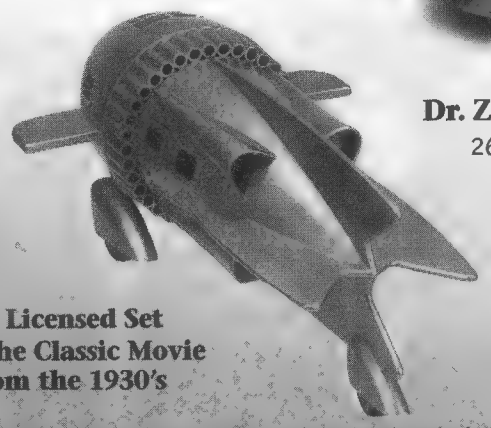

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Discovery finds comics locales

Cable channel team views NYC with comics orientation

By **Maggie Thompson**

After weeks of taping with High Definition TV cameras throughout the New York City area — including a jaunt to the Joe Kubert School of Graphic and Cartoon Art in Dover, N.J. — the Discovery Production Group wound up its comics tour at Midtown Comics at 200 W. 40th Street on the corner of 7th Avenue.

As Creative Executive Karen Kraft (left) beamed, the crew spread throughout the store — while shoppers continued to go through the store's stock and a line formed on the sidewalk outside in anticipation of a store signing by creators associated with Marvel's Spider-Man. ("The Web-Slinger" was also in attendance, joking and posing with store personnel, customers, and taping crew alike.) Kraft, who has always appreciated comics for their entertainment value and been intrigued by the rich history of the field, was taping a comics documentary with a different approach.

Realizing much of the history of the comics field occurred in New York City, Kraft and Producer Molly Hermann planned a tour of the area that would focus on its comic-book links. Plans included having veteran Director of Photography Rob Lyall shoot interviews with professionals and views of story-connected sites, from Central Park to the Empire State Building. The aim is to take viewers into the world of comics past and present while they "tour" the metropolitan area. Although the team works for the Discovery Channel, the project morphed into a show more appropriate for the Travel Channel, and plans are to air it there. Final editing remains to be done, and the tentative airdate is July.

Above: J. Michael Straczynski, Joe Quesada, and Axel Alonso prepared for an influx of fans.
Below: While customers shopped, the film crew focused on the store and those who came to buy.

In the meantime, the wrap-up New York taping in a comics shop was picture-perfect, with attendees more focused on celebrity autographs than the TV show to come. ✦

Midtown Comics managers and other staff coped with a slightly different clientele from their usual customers.

Left: Creative Executive Karen Kraft prepares to tape Straczynski, Quesada, and Alonso at Midtown Comics' signing event. Right: Local news teams got into the act.

Our Fall Event Is Now Live!

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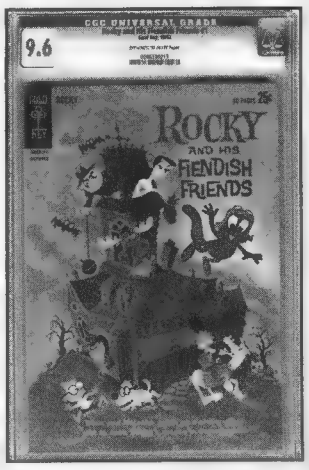


Our Sale Is Now Live!

You do not need to register to browse!

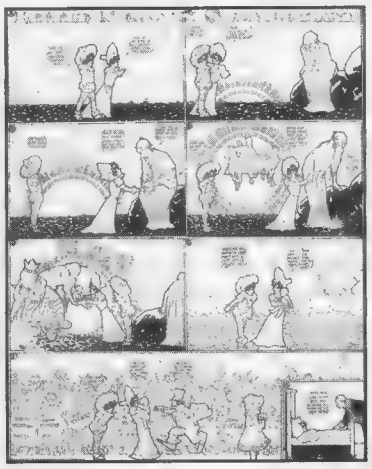
All Star Auctions On-line allows bidders to place bids via the Internet or the phone.
This is a non-catalogue sale.

Pedigree books from the Bill Howard Square Bound Collection

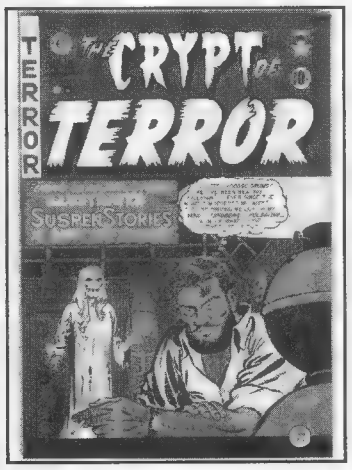
Outstanding Alex Raymond 10-13-1935 Flash Gordon Jungle Jim

All American #16

Showcase #22



Beautiful early Winsor McCay Little Nemo 12-31-1906



Crypt of Terror #19 Gaines File Copy

X-MEN #110 Splash

Our Fall classic is an Internet auction on our proprietary auction site: All Star Auctions On-line. The sale is scheduled to end November 15th and 16th and will highlight all major areas of Comic character collectibles. Sale is scheduled to include:
Comic art: Key Marvel and DC silver age and golden age art by Infantino, Ditko, Frazetta, Adams, Kirby and dozens of other top professionals.
Comic books: Introducing examples from the Bill Howard Square Bound Collection, high grade Square Bounds, many never seen in these conditions. We will also be featuring Bound Volumes directly from the Harvey Files. Dozens of CGC graded Mile High, Gaines File copies, White Mountain, D collection, Crowley, Pacific Coast, Bethlehem and Big Apple pedigree books!
Strip art: An exemplary Alex Raymond Flash Gordon with the Jungle Jim topper dated 10-13-1935; early Caniff Terry and The Pirates dailies, Terry Sundays, Segar, McCay, Gould and more!
Animation: Some great examples!
Miscellaneous: Toys, Premiums, Posters and more!

To include items in this sale or for information on how to participate contact or call:

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Keeping the streak unbroken

Tony gets ready for Mid-Ohio-Con

Outside of a dog, a book is man's best friend. Inside of a dog, it's too dark to read.

— Groucho Marx

Mid-Ohio-Con is coming! As usual, the show will be held the weekend after Thanksgiving, Saturday and Sunday, Nov. 29-30, at the magnificent Hilton Columbus at Easton Town Center in Columbus, Ohio. Also as usual, I'm here to tell you that Mid-Ohio-Con is my favorite comics (and pop culture) convention of them all, an event which just keeps getting better year after year.

This is Mid-Ohio-Con 24. I didn't make the first one, which I think was held in promoter Roger Price's basement, but I haven't missed one since.

I came to the second one to say, "Hi," to old friend John Byrne. I came to the third one as a guest, and that turned into an unbroken streak of Mid-Ohio-Cons. In addition to being a guest, I've worked on the show with Roger for two decades, helping him put together the volunteer staff that has become an extended family, hosting a party or three for his guests, and, from 1990-2002, serving as the con's panel programming director. Throw in the dozen other shows Roger produced over the years, and my involvement adds up to stacks of comics, magazines, and books signed for fans, a lot of hard work, and, most important, a great deal of satisfaction.

MID-OHIO-CON
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I must confess with some embarrassment that, during my comics career, I've attended so many conventions that the names and places tend to blur. The great ones stand out, but none of them more than the Mid-Ohio-Cons. There has always been something special about Roger's events: the feeling of family, the coming together of the legendary and the new, the excitement of possibilities waiting to be transformed into reality. I've seen lifelong friendships begin at a Mid-Ohio-Con.

I've seen veteran comics creators pass on valuable tips to talented rookies at the show. I've seen careers launched there. Wonderful things happen with glorious regularity at Mid-Ohio-Con.

My esteemed fellow ***CBG*** columnist Chuck Rozanski has told me he sees Mid-Ohio-Con as a gauge for the coming year, an important show that helps him get a bead on where the comics industry is heading.

I'll add my own feeling that Mid-Ohio-Con is not the last big show of the year, but the first big show of next year.

Mid-Ohio-Con 24 has a guest list featuring more than 100 creators and performers from the worlds of comics and pop culture. It's the only U.S. convention appearance for Alan Davis, the cherry on top of a comics super-sundae that includes Adam Hughes, Mike W. Barr, Brian Michael Bendis, Jan Duursema, Kevin Eastman, and so many other fine artists and writers.

By **Tony Isabella**

From the "pop culture" menu — and I have no idea why tasty treats are on my mind today — Walter Koenig of *Star Trek* and *Babylon 5* fame will make his first appearance at Mid-Ohio-Con, joined by such dear friends of the show as Andy Hallett, David Carradine, June Lockhart, Lou Ferrigno, Yvonne Craig, and Amy Allen. It's chicken soup for my inner fan.

Getting even more personal, Mid-Ohio-Con 24 marks the end of the official 2003 Tony Isabella Farewell Tour. I honestly do not expect to make any guest appearances at any conventions after this one, but that makes my anticipation of this show all the more keen.

I'll be there with pens and markers aplenty with which to sign as many Isabella comics as you'd like. I'll answer your questions on any subject as best I can. I'll hang out with my old friends, make some new ones, and have precisely as much fun as I can have without violating the law of the land or shattering the very foundations of the physical universe. I'm bringing my party face.

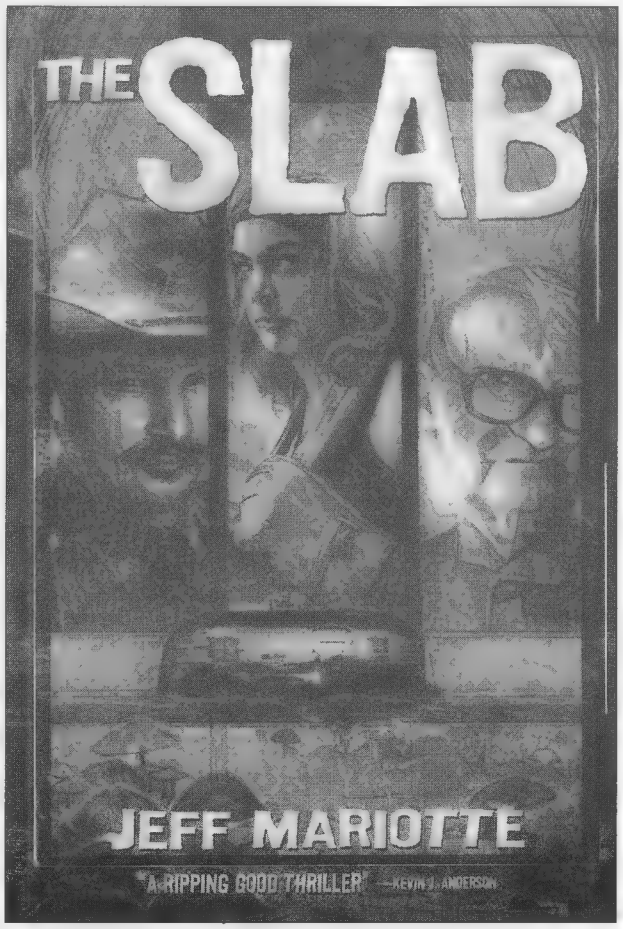
Where can you go for one-step information on Mid-Ohio-Con and its many joys? All you need do is websurf to *www.midohiocon.com* or turn to Page 48 in this very issue for a preview of the show.

I hope to see you at my favorite convention. Because it'll be even more fun if you're there.

Although Thanksgiving is nearly a month away, as I write this column, I'm basking in the glow of another favorite holiday. This year, I got my Halloween on by going for the spooky: a new horror novel, two magazines, and a very special comic book.

First up: ***The Slab*** (IDW Publishing, $16.99) by Jeff Mariotte, author of several *Buffy the Vampire Slayer* and *Angel* novels and the Stoker and International Horror Guild Award-nominated *Desperadoes* comics series. In this non-series novel, he pushes a number of my buttons in a good way.

The protagonists are ordinary people sharing an extraordinary power. Ken Butler is a county sheriff grieving for his late wife. Retiree Harold Shipp has Alzheimer's Disease. Penny Rice is a Gulf War veteran and environmental activist. But each of them is a more complex human being than can be described in a single sentence and all the more realistic for it. Some of the supporting characters are a little over the top, though their behavior makes sense within the context of the story.



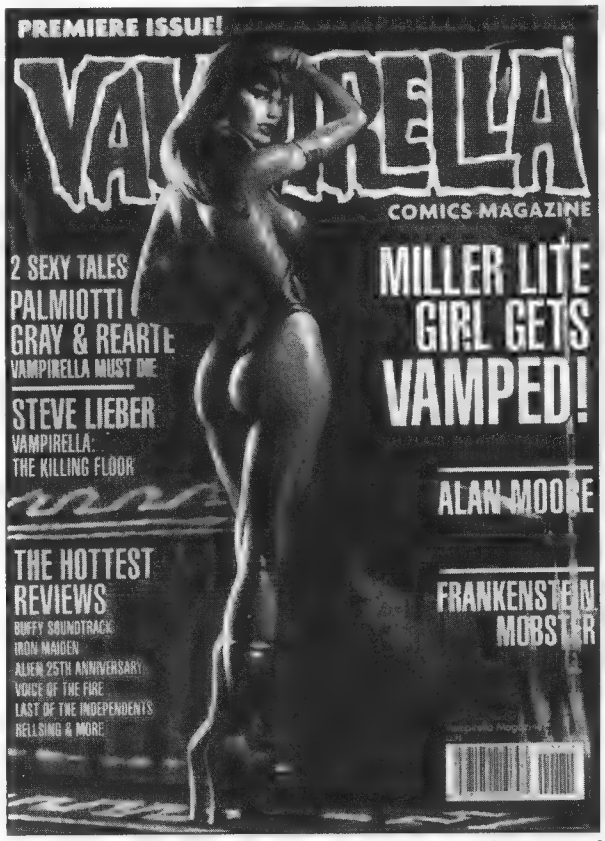
The book takes place shortly after the attacks of Sept. 11 and it reflects that reality. The desert settings that inspired Mariotte to write this book exist in reality, as well.

The horror builds slowly in *The Slab*, but it builds steadily. You know something is wrong and you keep turning those pages until the big reveal. You even get some clues as to the nature of that very wrong something. I put most of it together before the reveal, but Mariotte still had a few surprises, an exciting climax, and a satisfying ending for me.

The Slab is a solidly entertaining novel. On my scale of zero to five disembodied columnists, it picks up four Tonys.

www.idwpublishing.com

Let me confess up-front that I have Vampirella issues and not of the back-issue variety. Although she has achieved iconic stature of a sort in the comics pantheon and although I think Archie Goodwin wrote great stories with her back in the day and although occasional artistic and even photographic renditions of the heroine have been eye-pleasing, Vampirella has also been — pardon the expression — pimped out more often than not.



Harris Publications produced two editions of ***Vampirella Comics Magazine* #1**. The regular edition featured a painted cover by Mark Texeira (above) and sold for $3.95, not too bad for 48 pages of comics and text articles. The alternate edition featured a photo cover of new Vampirella model Kitana Baker and sold for $9.95, which struck me as more than a little outrageous. Even allowing the possibility of sour grapes festering in my stomach — not being a fan of Texeira's art, I ordered the photo cover without checking the price — I don't see Baker's image being worth the extra six bucks.

One of my issues with Vampirella is that Vampirella's costume, except in the hands of an exceptional artist, always looks trashy to me. It looks more so in most photographs and downright hideous in the, ah, flesh. More than most comics heroines, Vampirella does not translate well to silicone-enhanced reality. This cover photo worked much better than most, but the pose was laughably trite. If I didn't have a life, I could easily find hundreds of like poses online and in old issues of *Playboy*.

Vampirella and her costume work better for me in illustrated adventures. Writer-artist Steve Lieber's "The Killing Floor" is a dark — but not too dark — amusement in which Vampirella attempts to foil a cult's plan to restore its dead leader to life. Nowhere in his story does Lieber resort to a "money shot" of Vampirella in her costume. Nowhere does he pander to the cheap seats or increase the lady's bust size to cartoonish proportions. Indeed, throughout the story, the costume hangs naturally on Vampirella. It doesn't look painted on. It looks like clothing.

Lieber's black-and-white story is the high point of the issue. It's followed by a slim-on-substance Baker photo feature, the first chapter of a serialized comics tale, an interview with Alan Moore, and a variety of review columns.

"Vampirella Must Die" is atrociously bad on numerous levels. It has the garish coloring and bad drawing that characterized the "Image-style" art of the 1990s. The writing panders as much as the story's visuals, relying on big stupid action, sexual titillation, and such "shocking" scenes as Vampirella and her friend unknowingly squishing Micronauts to Peter Parker tossing J. Jonah Jameson out a window. It might have been great fun for the writers, but I kept waiting for a point to it all, a line of dialogue with a bit of spark to it, or someone to call Vampirella's friend by name so I could find out who the heck she was.

The issue jumped the shark with that story. Alan Moore is one of comicdom's most fascinating creators, but there was nothing new in his interview. I like the idea of columns reviewing comics and other entertainments that might appeal to *Vampirella* readers, but, by the time I got to the reviews, the magazine had already lost me. I wanted to read something else.

Vampirella Comics Magazine #1 was a disappointment. I'd hoped for something more in the tradition of the best issues published by Jim Warren in the 1960s and 1970s, and Harris didn't come close to delivering. The "regular" edition of this issue gets two Tonys on the basis of the Lieber story. The overpriced "alternate" edition gets no Tonys whatsoever. And I get a special commendation for not using either "bites" or "sucks" in this review.

Regular edition

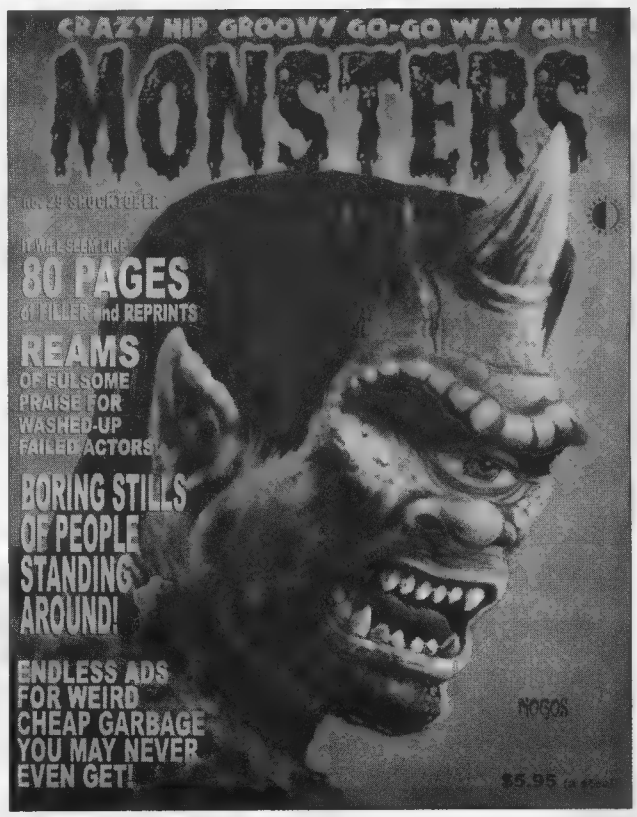
www.vampirella.com

I didn't do well with magazines this week. Pete Von Sholly's ***Crazy Hip Groovy Go-go Way Out Monsters*** (TwoMorrows Publishing, $5.95) is a well-intentioned send-up of *Famous Monsters of Filmland* in its glory days. Von Sholly's visual comedy is impressive in its range, as he parodies classic Basil Gogos covers, cheap SF and horror films, cheaper cinematic special effects, and the design of those old monster mags so treasured by the lads of my generation. One quick flip through *Monsters* had me positively awash in cheerful nostalgia.

Unfortunately, Von Sholly's attempt to mimic *FM* editor Forrest J Ackerman's writing style, enthusiasm, and expertise scattered on a sea of childishly ghastly puns, isn't nearly as successful. Within a dozen pages, the copy becomes excruciatingly annoying. I ended up ignoring the text and just looking at the pictures, wishing the former were as witty as the latter.

Crazy Hip Groovy Go-go Way Out Monsters gets a measly two-and-a-half Tonys. Even so, if Von Sholly were to take another stab at this sort of spoof, and I truly hope he does, I wouldn't hesitate to check it out. He's earned my interest.

www.twomorrows.com


CRAZY HIP GROOVY GO-GO WAY OUT!
MONSTERS
80 PAGES
REAMS
OF FULSOME PRAISE FOR WASHED-UP FAILED ACTORS!
BORING STILLS OF PEOPLE STANDING AROUND!
ENDLESS ADS FOR WEIRD CHEAP GARBAGE YOU MAY NEVER EVEN GET!
GOGOS

From Comic Library International, ***Edison's Frankenstein 1910*** ($7.95) is a powerful comics adaptation of the silent horror movie feared lost for decades. Writer Chris Yambar teams with artist Rob Bihun to retell this most unusual version of the Mary Shelley novel in striking black and white. Backing up this 40-page adaptation is a 22-page section telling the history of the Edison film, exploring the careers of those who made and starred in it, and examining its influence on the 1931 *Frankenstein* directed by James Whale and produced by Universal. I think you'll be surprised by the ways in which Edison's *Frankenstein* varied from more traditional versions of Shelley's story ... and at how much Whale borrowed from it for his far more famous movie.

What's great about *Edison's Frankenstein 1910* is Bihun's moody art and Yambar's equally moody writing.

What's not so great is the all-caps lettering that mimics typesetting; it would have been much easier on the eyes with the variety offered by upper and lower case letters.

What's good about the back-up features is the expertise Wiebel shares with the reader. What's not so good is that the writing in them is often leaden and repetitive.

Edison's Frankenstein 1910 gets a solid four Tonys. The great and the good outweigh the not-so-great and not-so-good in a comic book I consider a must-have for fans of classic horror.

Now excuse me, while I bump my way through the night and raid my daughter Kelly's trick-or-treat stash.

***Tony's Tips** is © 2003 Tony Isabella. Comments on this column or review items for future columns should be sent to Tony at Tony's Tips, P.O. Box 1502, Medina, OH 44258. You can also e-mail Tony at **tonyisa@ohio.net**.*

READING ROOM

Questions? Comments? Criticisms? Subpoenas?

Correspondence to CBG, 700 E. State St., Iola, WI 54990
or ohso@krause.com

Yankee Girl #1 — AC

$5.95, b/w, 32 pgs., available now
Writer: Bill Black; Artists: Black, Jeff Austin, L.P. Guidry
reviewed by **Jack Abramowitz**

THOSE STEPS CAN BE TREACHEROUS. ARE YOU ALL RIGHT, MISS? MISS?
MAHONEY... JANICE MAHONEY! THANK YOU, SIR, FOR CATCHING ME! I FEEL SO FOOLISH. I'M ANXIOUS TO GET TO MY BANK. YOU SEE, I'M CARRYING A GREAT DEAL OF MONEY...

Yankee Girl is another one of AC's many obscure Golden Age heroes, resurrected in the 21st century, and is one of its most popular characters. In this, her first solo issue, Yankee Girl stars in a "modern" story and a "retro" adventure, illustrated in appropriately distinct styles.

AC comics typically feature buxom heroines and lots of "Good Girl" art. Gratuitous? Maybe a little, but compared with the glut of bad girls, relatively wholesome. But it must be awfully cold in the AC universe, based on the number of protruding nipples in this comic universe!

Readers might expect a certain amount of that from the attractive young women, but do they really need it from the widow Biltwell? (Based on her name, maybe they do!) And Lauren's nipples are clearly defined through a thick bath towel? Come on!

In the first tale, characters of both genders are obsessed with breasts, commenting on them and dropping things in cleavage. (During the obligatory cat fight, one character even says, "tit for tat.")

Yankee Girl is a cool retro character who has more than the two obvious merits. Maybe AC should try to showcase some that will appeal to more than 14-year-old boys.

Yankee Girl #1

PRO	CON
Breasts.	Breasts.

GRADE: C+

www.accomics.com

Walking Dead #1 — Image

$2.95, b/w, 32 pgs., available now
Writer: Robert Kirkman; Artist: Tony Moore
reviewed by **S.A. Bennett**

Zombie comics have never been my cup of meat, maybe because a lot of them actually seem to relish the idea of existing in a world where the living dead rule, turning a nightmare into some kind of twisted "epic fantasy" or shooter game with an unlimited number of targets.

Happily, this post-*28 Days Later* approach takes a couple of steps away from the *Deadworld* and *Resident Evil* approaches. Kirkman and More give the conceit a bare-bones feel that helps convey the desperation of its protagonist, who wakes up in the great, gaping hollowness of a world without people.

It establishes its mood slowly and quietly and is eerily effective at getting under your skin by remembering the dead part of "living dead" — even if it does fall into the cheap genre convention of making its lead a cop. (For once, couldn't this sort of thing happen to a software programmer?)

Walking Dead #1

PRO	CON
Quiet Earth.	Shovel to the head.

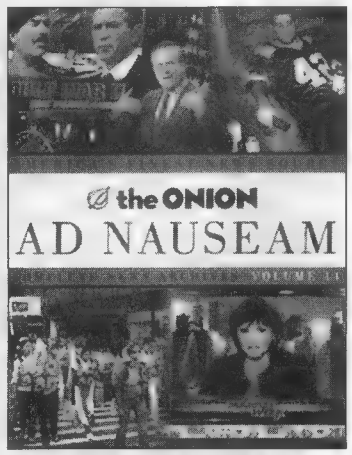
GRADE: B

www.imagecomics.com

The Onion Ad Nauseam Vol. 14 — Three Rivers Press

$17.95, b/w, 264 pgs., available now
Writers: Various
reviewed by **Jack Abramowitz**

The Onion is a weekly online and hard-copy newspaper featuring bogus news reports. These are often common and mundane activities not usually considered newsworthy. The humor is in the degree of seriousness afforded stories like "Nation's UPS Men Break Out the Shorts" and "Slumber Party Confession Comes Back to Haunt Fourth Grader."



Of course, there are also larger stories you might have missed, such as the construction of the overpass between Mexico and Canada and God being ordered to break up into a number of smaller deities.

The columnists are equally entertaining. Among these are whiny and needy Jean Teasdale, trash-talking Herbert Kornfeld, and Jackie Harvey, America's most clueless Hollywood reporter. Best of all are the six random strangers who answer the "man on the street" question each week.

It's obvious that the writers were raised on comics. What else would you expect, when a headline reports that *Mad* reporter Fonebone was killed in Blecchistan and an op-ed piece decries supporters of Kyle Rayner as Green Lantern?

Because this book reprints the hard-copy version of *The Onion*, articles continue on other pages, as they tend to in newspapers. It's a little disconcerting to have to flip from page 140 to 143 in a book, then back, but whattayagonnado? Also, newcomers may not realize that spaces filled with the phrase "passersby were amazed by the unusually large amounts of blood" were once occupied by ads.

This may be Vol. 14, but the first complete collection was #13, so don't go too nuts looking for #1-12.

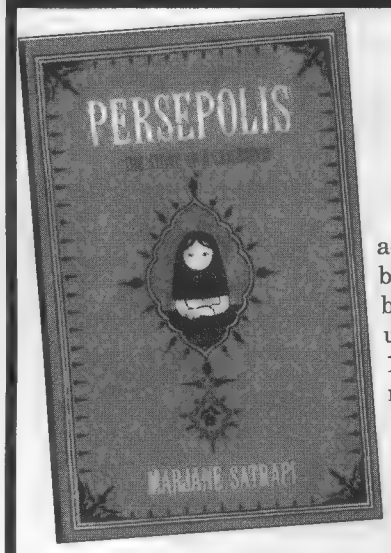
The Onion Vol. 14

PRO	CON
Absolutely hysterical.	Where are #1-12?

GRADE: A

www.randomhouse.com
www.theonion.com

PICK OF THE WEEK



Persepolis

Pantheon

$17.95, b/w, 160 pgs., available now
Writer and artist: Marjane Satrapi

In October 2003, Shirin Ebadi, an Iranian female lawyer, won the Nobel Peace Prize for her activism for human rights. Against this backdrop, Marjane Satrapi's comics autobiography about her childhood growing up in the capital of Tehran during the 1979 Islamic Revolution seems even more relevant.

Born in 1969, Satrapi is the great-granddaughter of Iran's last emperor and was born into a family of educated and politically conscious leftists.

Together, they witnessed their country's regime change from the military imperialist shah to the religious fundamentalist Ayatollah Khomeini.

In simple monochrome panels, Satrapi depicts with Orwellian irony and wry sarcasm the battle of survival that an individual must wage to survive within a totalitarian state, where indulging in the simple pleasures in life (such as alcohol and Western consumerism) suddenly became grounds for execution.

Forced by her parents to flee to France when she turned 14, Satrapi prepared her successful graphic novel in Europe, which paved the way for a U.S. edition in English. In a child's picture-book format, sophisticated ideas are presented as timeless memory.

Persepolis

PRO	CON
A nuanced child's life.	History repeats itself.

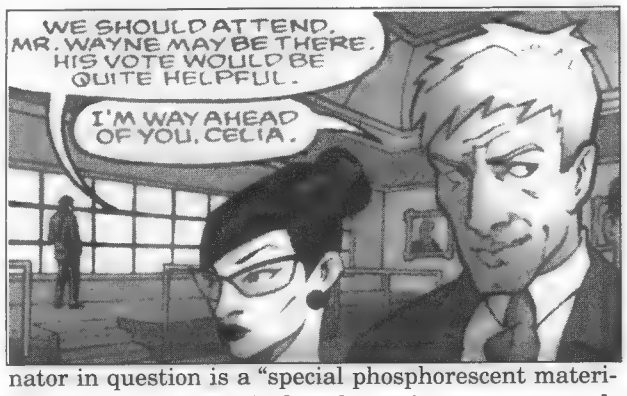
GRADE: A

reviewed by **Oliver Chin**
www.pantheonbooks.com

Batman: City of Light #1 — DC

$2.95, color, 40 pgs., available now
Writers: Pander Bros., Mark Paniccia
Artists: Pander Bros.
reviewed by **Brett Weiss**

An old *Mad* cartoon once featured a brightly lit, potentially crime-free New York City. However, instead of ridding the city of crime, the ubiquitous lighting, in true *Mad* fashion, simply helped the criminals see better what they were stealing. Well, *Batman: City of Light* #1 isn't supposed to be a gag, but it is funny (unintentionally so) and it does have essentially the same concept: illuminating Gotham City in order to cut down on crime. The DNA-enhanced illumi-



nator in question is a "special phosphorescent material" that would be applied to the various structures already in existence, turning the city into "Neo-Gotham."

Even readers who can stomach this glaringly awful (literally and figuratively) story conceit will have problems with the characterization of Batman. He starts off on the right Bat-foot, bemoaning the disease-ridden, crime-infested city he has sworn to protect but degenerates into a grimacing good-for-nothing bordering on a nervous breakdown. And all because of an innocent kid whom he accidentally hurts while thwarting a drug deal. Sure, Bats would brood and feel guilty about the mistake, but he wouldn't drop out of the crime-fighting game for months, as he does here.

Batman: City of Light #1

PRO	CON
The "Submergists."	Poor art, inane premise.

GRADE: D

www.dccomics.com

Stupid Comics #2 — Image

$2.95, b/w, 32 pgs., available now
Writer and artist: Jim Mahfood
reviewed by **Nate Melby**

Jim Mahfood's *Stupid Comics* is not for everyone. The fact that some of it deals with current American politics will be enough to turn some people off, but one thing is clear: Mahfood demonstrates that he is a fresh, strong voice in comics with the second issue of *Stupid Comics*.

The issue consists primarily of one- to two-page stories, with such hilarious entries as "Hot Fourteen-Year-Old American White Girl in Europe" (pictured), "The Cool Persons Baby-Making Movement," and "You Are Not Important."

Mahfood demonstrates confidence in what he likes and believes. It is obvious throughout the issue, for example, that he is a huge fan of rap music, especially in his "Remember When Ice Cube Was Dope" review of Cube's four albums from 1990 to 1993. He even provides an incident in which a fan at a con tells him that

JOIN MANDY-CHRISTINA ON HER CRAZY, OUTRAGEOUS ADVENTURES!
YOU CALL THIS FOOD?? JEEPERS, WHERE'S THE NEAREST BURGER KING?
HAHAHA!!! THE AMERICAN GIRL IS SO CUTE AND FUNNY!!
HA HA HA H

he thought Mahfood was black. Mahfood responds, "Well, I'm half Arab. That makes me one fourth black, right?" (Readers who aren't fans of rap music may find that some of the stories either make no sense or they just won't care for them.)

At its best, *Stupid Comics* is far from its title: It provides excellent political and social commentary from someone who loves the world he lives in, wants to see it improve, and is passionate about the things he enjoys.

Stupid Comics #2

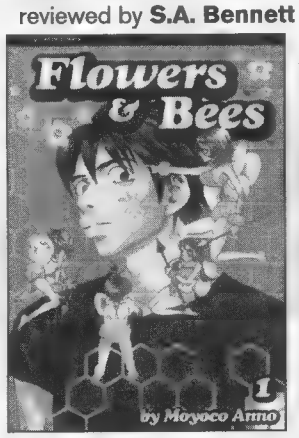
PRO	CON
Nice, fresh voice.	Not for everyone.

GRADE: A

www.imagecomics.com

Flowers & Bees — Viz

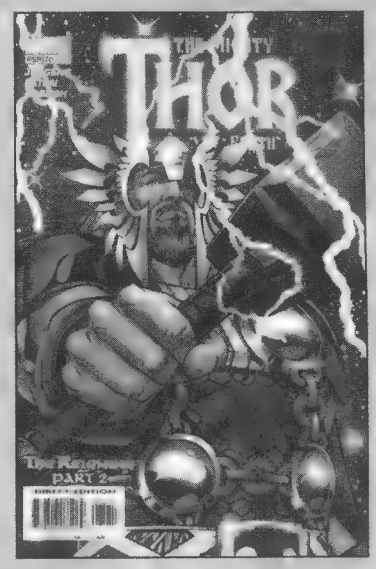
$9.95, b/w, 216 pgs., available now
Writer and artist: Moyoco Anno
reviewed by **S.A. Bennett**



OK, this is unusual: Total loser decides the only way he'll get a girl is to submit to the Zen beauty-torture treatments of The World of Beautiful Men shop (staffed entirely by clones of Carmen Giya from *The Producers*).

Their brutal abuse is supposed to give him a taste of what girls go through, while learning that they don't teach cool in school — but naturally he's one slow learner. Every chance he *does* get to "hook up," he muffs by being a jerk, first with an older woman so desperate for human contact she'll proposition a high-school boy on the street, then a married-too-young shopaholic who wants so desperately to be heard that

SERIES SPOTLIGHT



Thor #68-70 — Marvel

$2.99@, color, 32 pgs.@, available now
Writer: Dan Jurgens; Artist: Scot Eaton

The new story arc "The Reigning," which begins prologue-style in *Thor* #68, is essentially an alternate-future story (or what DC would call an "Elseworlds" tale), which means that, when all is said and done, things in the Marvel universe will probably remain largely unchanged, no matter *what* happens.

The scenario is this: A group of "nonbelievers" attack Asgard, which modern *Thor* readers know now hovers above New York City. Or *used* to hover, since the magnificent city in the sky comes crashing down to earth, prompting Thor and his fellow gods to restructure the planet in the image of their home world. The result is a utopian existence where man, unencumbered by illness, religious wars, or the struggle to make a buck, is free to pursue his heart's desire, regardless of commercial value. In other words, it's a land where sorcery cures sicknesses, participants in modern wars have nothing to fight about, and a full time poet could live securely and comfortably.

Thor #68-70

PRO	CON
Epic, grandly detailed art.	Will it matter in the end?

Despite the gnawing feeling that little in the story will ultimately matter, when it comes to current-day continuity (alternate futures are like that), there's interesting stuff going on here. Thor's philosophies echo John Lennon's "Imagine," but his hippy, communistic ideals would be unworkable without the use of godly intervention. There's also clever (and at times unorthodox) use of various characters in the Thor mythos, including Loki (Thor's stepbrother), Jane Foster (Thor's ex), and Thialfi, a Jurgens-created supporting cast member whose origin was told in #52.

GRADE: B+

Brett Weiss

www.marvel.com

READING ROOM REPORT CARD

From CBG #1565 and #1566

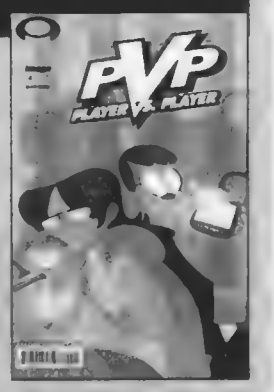
Amazing Spider-Man #500	B
Courageous Princess	A
Digiko's Champion Cup Theater	C
Disney Princess: Ess. Guide	B-
Eclipse and Vega #1	C
Exiles #35	C+
500 Comic Book Action Heroes	D
Full Metal Panic	B
H-E-R-O #9	A-
Knuckles the Malevolent Nun	C
The Life Eaters	A+
Madburger	D+
More Fund Comics	A
Patrick the Wolf Boy Wedding Sp.	A-
Pubo TPB	B-
The Sandman: Endless Nights	A
Shuck Unmasked	B
Smax #1-3	A-
Superman/Batman Secret Files	B+
Thanos #1	B
Trigun Vol. 1	A-
Venture #4	B+
Voltron #0-4	C+
World's Best Comics Sampler	A-

Correction: In ***CBG*** #1563, *Tuxedo Gin* Vol. 2 and *Boys over Flowers* Vol. 2 were attributed to Tokyopop. Each series is actually published by Viz.

COMICS GUIDE

By Maggie Thompson

PVP Vol. 2 #4 — Image

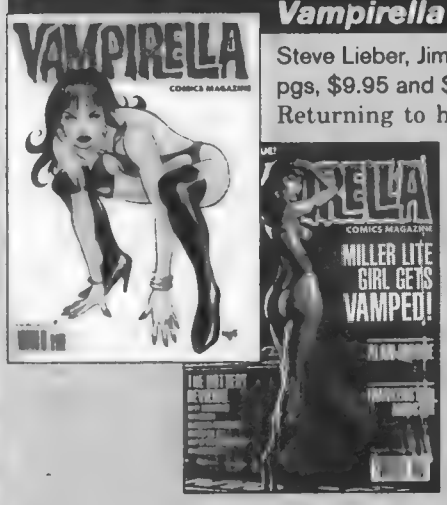


Scott Kurtz, black & white, 32 pgs., $2.95, available now.

The format is perfect for printing daily strips: Take the traditional comic-book dimension and stitch it from the top of a normal comic book's page. It provides a "landscape" page, rather than a "portrait" view and (owing to the novelty?), it provides a fresh feel to comics that use it. (PVP isn't the only series to use it; Marvel recently released a miniseries in the format, for example.) At any rate, the world of Kurtz' characters is summed up by its expanded title: *Player vs. Player*: It's the world of online gaming. This issue adds a 15-year-old gal (cover repro, right) to the universe largely inhabited by guys. It's a gag-a-day strip, easy to jump on (though Kurtz will reprint the original run in January and the first two issues of Vol. 2 in February). It's funny, often laugh-out-loud entertainment, and the reader doesn't have to be a gamer to enjoy Kurtz' art and scripts. Bonus: Kurtz' and his readers' commentaries on whether funny strips should handle depressing topics occasionally. Even *that* is fun. www.imagecomics.com; www.pvponline.com

UGH. BECAUSE SHE'S A GIRL? WHAT IS IT WITH YOU MEN?
KITTEN, LET ME EXPLAIN IT TO YOU.
IN "JADE-WORLD" EVERYONE IS EQUAL AND NOBODY HAS TO FEEL THREATENED OR INSECURE.
BUT IN THE REAL WORLD, IT'S A SIGN OF WEAKNESS IF A MAN LOSES TO A WOMAN.
ESPECIALLY WHEN YOU'RE FIFTEEN.

Vampirella Comics Magazine #1 — Harris



Steve Lieber, Jimmy Palmiotti, Justin Gray, Gabriel Rearte, Meth, black and white and color, 48 pgs, $9.95 and $3.95, available in January and now.

Returning to her roots, Vampirella has found a new venue in magazine form. The event is marked by not only the type-filled painted cover to the left but also a photo cover and, eventually, a Palmiotti-painted delayed variant (far left). There are two comics stories (an enjoyable stand-alone, right, and an ongoing comics satire), and the rest of the magazine is packed with feature articles including an interview with Alan Moore ("I'm trying to get away from ... constant deadlines.") and a bunch of reviews. Even the scripting is fresh, complete with commentary on Vampi's costume. It's packed full of material designed to appeal to fans new and old of the character introduced in her own Warren title in September 1969. Busty babes and fantasy take precedence over comic-book storytelling in this issue, but there's a savvy, knowledgeable editor and creators. Potential is there for light horror entertainment, and the issue is entertaining as it stands. www.vampirella.com

YOU CAN TAKE THE STAIRS DOWN THERE, PAST THE STEWARD'S OFFICE.
THANK YOU NOW FORGET
V, I HAVE NO IDEA WHAT YOU'RE HOPING TO ACCOMPLISH..

Soulsearchers and Company #62 — Claypool

Peter David, Kevin Cunningham, Richard Howell, John Heebink, Al Milgrom, black and white, 32 pgs., $2.50, available now.

Safe Bet Dept.: A huge percentage of fans of Peter David's writing are *still* not aware that he scripts the fantasy-comedy *Soulsearchers and Company* and has done so for months and months and months and months. In fact, he co-created the series with Howell. Claypool, a haven for admirers of wordplay, has produced this series for a decade. Not only that, but (thanks to the crowded warehouse in Forestville, Calif.) all the back issues are available (though some cost more than cover these days). With this issue, readers join newlyweds Bridget Lockridge and Baraka as they set off on their honeymoon, and readers are provided with all the background they need to comprehend the storyline and plunge into another farce. It's packed with in-jokes ("a strange woman ... performing miracles at a comics convention in Wisconsin ... named Thompson") and general readers' japery, including an announced *Gosford Park* take-off. Comics veteran Milgrom joins the staff, and merriment ensues. It's a new story arc; join in! www.claypoolcomics.com

YOU'LL BE STAYING IN THE HONEYMOON SUITE. IF YOU'RE IN NEED OF ANYTHING, RING FOR Mrs. TENNYSET. SHE'S IN CHARGE OF GUESTS' QUARTERS.
YOU'LL BE EXPECTED TO DRESS FOR DINNER.
OH, GOOD. DINING NAKED IS SO HAZARDOUS AT SOUP TIME.
WILL YOU HUSH, PLEASE!

a groping teen will do.

Flowers & Bees plays like a hard-core cross of *Queer Eye for the Straight Guy* and the '60s film *The Knack (and How to Get It)*, set in a dehumanized Japan where simple human kindness has become an endangered species. It would be funny if it weren't so damn sad.

Flowers & Bees

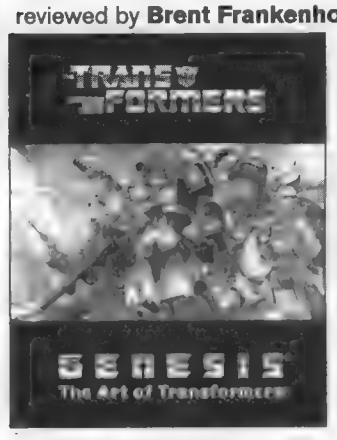
PRO	CON
Metrosexuals are go!	Eyebrows don't grow back.

GRADE: B

www.viz.com

Genesis: The Art of Transformers — Image

$29.95, color, 118 pgs., available now
Artists: Various
reviewed by **Brent Frankenhoff**



OK, it's got lots of pretty pictures for Transformers fans, no matter what "Generation" they come from, but was it really necessary to produce this as a coffee-table book? Sure, it's nice, but it's awfully thin for the price. Most art books of this type have a lot more pages for that amount.

The art is nice — with action and static poses of many of the best-known Transformers. While some artists have a hyper-extended sense of perspective, it's only jarring on a few of the pages, where an arm or a weapon or a foot is over-exaggerated. The larger action scenes with multiple characters are almost too squished into the format, but there's only so much that can be done with such large pieces.

The title page indicates that this is the first volume in a series. For future volumes, how about some proofreading? The foreword by Art Director Sebastian Clavet has several missing apostrophes (which could be a function of the font chosen). Also, biographies of the artists profiled should be included so that fans could seek out additional work by their favorites. A Transformers timeline also needs to be developed, showing when the variantions occurred. There's an intriguing piece of art with Optimus Prime at various times in his life, but no indication of how they fit chronologically.

Art of Transformers

PRO	CON
Pretty pictures.	No artist bios.

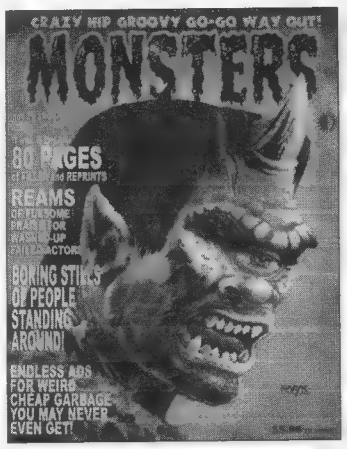
GRADE: C+

www.imagecomics.com

Crazy Hip Groovy Go-Go Way Out Monsters — TwoMorrows

$5.95, b/w, 48 pgs., available now
Writers and artists: Pete Von Sholly, Mike Van Cleave
reviewed by **Jack Abramowitz**

CHGGGWOM is a pastiche of monster magazines of a bygone era. The problem is that the parody is *so* dead-on that it's not truly funny. A large portion of the magazine is composed of "stills" from fictitious B movies with bad pun captions. The average person (that is, one without encyclopedic knowledge of obscure monster movies) would be hard-pressed to differentiate between the contents of *Famous Monsters*


CRAZY HIP GROOVY GO-GO WAY OUT!
MONSTERS
80 PAGES
REAMS
BORING STILLS OF PEOPLE STANDING AROUND!
ENDLESS ADS FOR WEIRD CHEAP GARBAGE YOU MAY NEVER EVEN GET!

of Filmland, any of its earnest imitators, and *CHGGGWOM*. If one parodies something that's a bad kind of funny with the same kind of humor, is it bad or funny? That is the question.

The interviews are kind of humorous, in that the subjects offer replies one would not normally see. (This includes how "The Great Wanky Winklehausen" made all of his models from the same four armatures.) The letters column is — well, let's just be kind and call it sophomoric. It suffers from that same kind of "too close to the source to be funny."

The funniest parts are the ads, which are clearly parodies of something originally not meant to be funny. From "Classics 4 Illiterates" inside the front cover to a plethora of shlocky paperback books inside the back cover, the ads are a consistent source of chuckles. They're just not enough to carry the total package.

www.twomorrows.com

Crazy Hip Go-Go Monsters

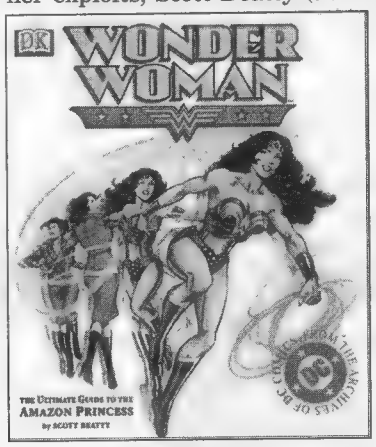
PRO	CON
The ads.	Exactly what it mocks.

GRADE: B-

Wonder Woman Ultimate Guide — DK

$24.99, color, 144 pgs., available in November
Writer: Scott Beatty
reviewed by **Oliver Chin**

In the latest in a series of hardcover paeans to DC super-heroes, Princess Diana is the star in a universe of mythological characters and fantastic voyages. Charting her Amazonian lineage and the timeline of her exploits, Scott Beatty (author of volumes on Batman and The JLA) introduces readers to the pantheon of her friends and foes.



On one side of the aisle are such trusty allies as Wonder Girl, Artemis, and Superman; on the other are such horrible troublemakers as Cheetah, Circe, and Hades, the God of War. Much better illustrated than the recent DK guide on The X-Men (thanks to appealing art by Adam Hughes, Brian Bolland, George Pérez, *et al.*), this edition includes some of the latest plot twists and characters.

This is a nice package for both the loyal series subscriber and the nostalgic fan. However, there is one big oversight: a glaring omission of the television series starring Lynda Carter (and don't forget sidekick Debra Winger), who defined the alluring image of this daring do-gooder for a generation of impressionable Americans.

www.dk.com

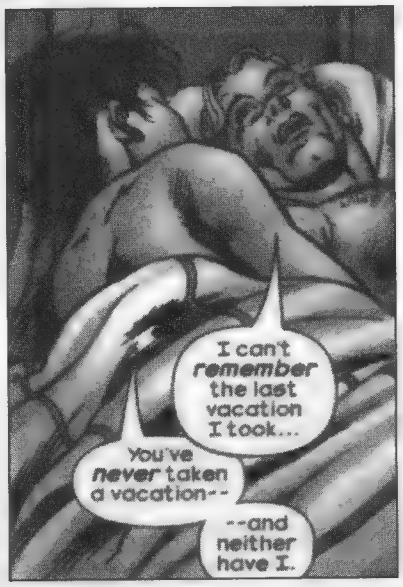
WW Ultimate Guide

PRO	CON
Highlights of this heroine.	Could've used a cover gallery.

GRADE: A-

The Avengers #71 — Marvel

$2.25, color, 32 pgs., available now
Writer: Geoff Johns; Artist: Steve Sadowski
reviewed by **Brett Weiss**



Although hardly the first mainstream super-hero comic book to use sex as a weapon (one need look no further than Kevin Smith's run on *Green Arrow*), *The Avengers* #71 is, nevertheless, a semi-shocker, especially to old-school fans who fondly recall the more innocent days of seminal *Avengers* writers Stan Lee, Roy Thomas, and Steve Englehart. The sex scene in question involves Hank Pym and Janet Van Dyne using their respective powers as Yellowjacket and Wasp during a kinky sex scene. Nudity is kept to a relative minimum (about what you could find on network prime-time television), but there's little doubt as to what is going on.

Fortunately for readers, the sex is decidedly non-gratuitous. Hank and Janet's passionate playfulness underscores their need for relaxation (they're on a Vegas vacation) and healing. During Jim Shooter's run on the title during the 1980s, Hank struck Janet in a fit of rage (the two were married at the time), and this issue addresses that incident (in a round-about way) with sensitivity and subtlety. An older, wiser Hank knows that he was a lousy husband, and one panel in particular sums up his regrets beautifully. He says, with head bowed, "It would've been our anniversary today, Jan."

Avengers #71

PRO	CON
Nice pencils, excellent characterizations.	Currie's inks a little rough.

GRADE: B+

The one major drawback to this issue is that younger readers with conscientious parents (or who shop at responsible stores, such as Lone Star Comics, where I bought my copy) will find a void in their *Avengers* collection.

www.marvel.com

Planeles — Tokyopop

$9.99, b/w (four pgs. in color), 244 pgs., available now
Writer and artist: Makoto Yukimura
reviewed by **S.A. Bennett**

With the now-monthly wave of manga titles coming out from a half-dozen publishers, they're all starting to look more and more alike. That means it would be easy to fall into the trap of thinking that we've seen it all. So let it be known that *Planetes* (its only defect is its unnecessary corruption of a perfectly good English word) is different.

This near-future story, of a crew of space garbage men — black female Fee, Russian Yuri, and Japanese Hachimaki — who clean up the junk that threatens navigation, has enough hard-science edges to it to be utterly convincing.

The art is beautiful and detailed, which helps sells the characters, all of whom are more than they seem at first. Even the standard Japanese "kid learning the ropes" isn't nearly as insufferable as most of his counterparts.

There's no aliens, psychic abilities, or wars fought with mobile battle suits; at its heart, *Planetes* is an SF procedural that tells a simple story cleanly and clearly.

Now all we need is more like it.

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Planetes

PRO	CON
Fee.	Space Cigarettes.

GRADE: A

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Review copies to Dark Star Comics, 237 Xenia Ave., Yellow Springs, OH 45387.

Looney Tunes: Back in Action Adaptation DC

$3.95, color, 64 pgs., available now
Writer: Bill Matheny
Artists: David Alvarez, Horation Ottolini
reviewed by **Jack Abramowitz**

How is *Looney Tunes: Back in Action* as a movie adaptation? Not having seen the film, I have no idea. But, as a comic book, it stands on its own merits.

Many otherwise grown-ups are huge fans of classic Warner Brothers cartoons.

Those cartoons are smart and savvy with just enough self-referential humor to be clever rather than self-indulgent. The regular *Looney Tunes* comics are generally kiddie fare. Sure, they toss in an occasional cameo or in-joke for old-timers, but it's really the kids they're after.

This comic book (and, ostensibly, the movie upon which it is based) is replete with the sass, humor, and frenetic pace that made us love *Looney Tunes* in the first place.

The commentary on the differences between the toons in their early days and now is both funny and apt. These include a luncheon of characters with speech impediments or racial stereotypes and Bugs being "dressed down" for his cross-dressing.

For the most part, the art faithfully toes the line between "toon-style" and "human-style," differentiating between things that were live-action and things that were animated in the film. The sole, but recurring, exception to this is star Jenna Elfman. The depiction of the *Dharma and Greg* star is perhaps more detailed than an Al Hirschfeld caricature, but not much. Elfman looks more toon than human.

THEY TELL ME TO LOSE THE STUTTER, THEN SAY THAT I'M NOT FUNNY! IT'S A PAIN IN THE BACON TO BE P-P-POLITICALLY CORRECT!
YOU'RE TELLING ME!

Looney Tunes: Back

PRO	CON
Classic Loonacey.	Jenna looks like an elf, man!

GRADE: A-

www.dccomics.com

Sunn iBooks

$9.95, b/w, 188 pgs., available now
Writer: Steven A. Roman; Artists: Kevin Lau, Alex Nino
reviewed by **S.A. Bennett**

This one-shot graphic novel also features character designs by Humberto Ramos and a "created by" credit for Byron Preiss — all of whom have done better work than this.

It's a mix of super-heroes and manga that's clearly supposed to bridge the genres but is far too simple to appeal to fans of either.

There's room for family drama and multi-cultural conflict in the premise, as Titan, the world's greatest super-hero, finds his son turning his back on tradition and basing his super-hero identity, Sunn, on manga (though he looks more like Tony Wong working in his SF mode).

But instead of something even mildly interesting, the reader is "treated" to fight after fight with the uninteresting villain Bakemono; if he's supposed to be a demon from Japanese mythology, a cosmic entity or just some guy playing dress-up, we'll never know, since his origins and motives are never explained. He's just bad. Not unlike *Sunn*.

Sunn

PRO	CON
Nino!	Bakemono.

GRADE: C

www.ibooks.net

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Roll call!

The Captain's readers are requesting a membership roster rundown of a certain futuristic super-group.

Dear Captain, Page 34

The creators, characters, and series people are STILL talking about today!

FLASHBACK

15 years ago

Bill Hoest, 62, a former president of the National Cartoonist Society and creator of *The Lockhorns*, *Agatha Crumm*, *Howard Huge*, and *What a Guy*, among other projects, died Nov. 7 of complications from lymphoma. Among his survivors was his wife, **Bunny**, who continued his features.

40 years ago

Captain America's first appearance in the Silver Age was in Marvel's *Strange Tales* #114 (Nov 63).

Giant-Man (who used to be Ant-Man) towered over the Marvel universe for the first time in *Tales to Astonish* #49 (Nov 63).

50 years ago

Comics writer and editor **Kim Yale** was born Nov. 22, 1953; she was a pioneer in the formation of a support group for female comics fans and professionals.

55 years ago

DC's *All-American Comics*, which had featured super-heroes, was retitled *All-American Western* with #103 (Nov 48). Green Lantern, Doiby Dickles, Doctor Mid-Nite, and The Black Pirate were booted out of the title in favor of Western stories.

60 years ago

The villainous heroine Valkyrie was introduced in Hillman's *Air Fighters Comics* Vol. 2 #2 (#14, Nov 43).

65 years ago

Zee! Zee! Zee! Zee! Jimmy Olsen first appeared in *Action Comics* #6 (Nov 38). It'd be years before he got his signal watch.

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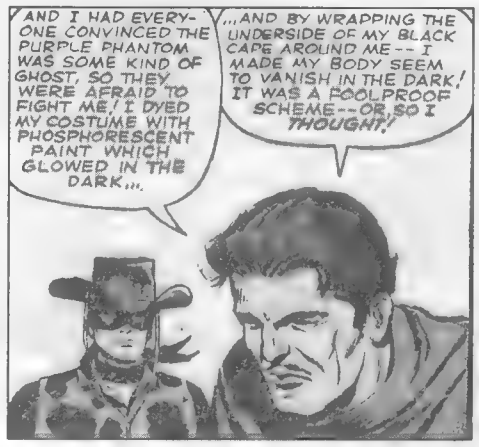
A ghost of an idea

Marvel's first Ghost Rider had at least two earlier sources

By **Brent Frankenhoff**

When older readers first encountered Marvel's Western Ghost Rider in 1967, they may have recalled a similar character whose adventures had been published by Magazine Enterprises from 1950 to 1953. Coincidentally enough, artist Dick Ayers drew the ghostly vigilante's adventures in that earlier series, as well.

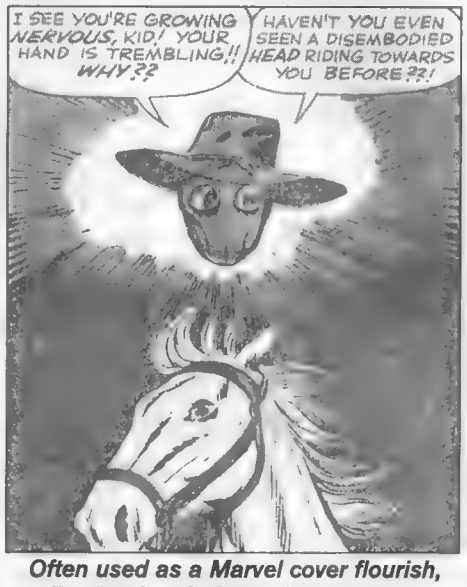
However, there's another source of inspiration (or at least a tryout) for the Marvel character. In *Two-Gun Kid* #68 (Mar 64), writer Stan Lee and that Ayers fellow trotted out The Purple Phantom, a supposed spectral opponent for The Kid to combat. What makes The Purple Phantom a potential prototype for Ghost Rider is his means of concealing various portions of his body to create the illusion of a floating head or headless body. As he admitted to The Kid at the end of the adventure, parts of his phosphorescent-coated costume were


AND I HAD EVERYONE CONVINCED THE PURPLE PHANTOM WAS SOME KIND OF GHOST, SO THEY WERE AFRAID TO FIGHT ME! I DYED MY COSTUME WITH PHOSPHORESCENT PAINT WHICH GLOWED IN THE DARK...
...AND BY WRAPPING THE UNDERSIDE OF MY BLACK CAPE AROUND ME -- I MADE MY BODY SEEM TO VANISH IN THE DARK! IT WAS A FOOLPROOF SCHEME -- OR, SO I THOUGHT!

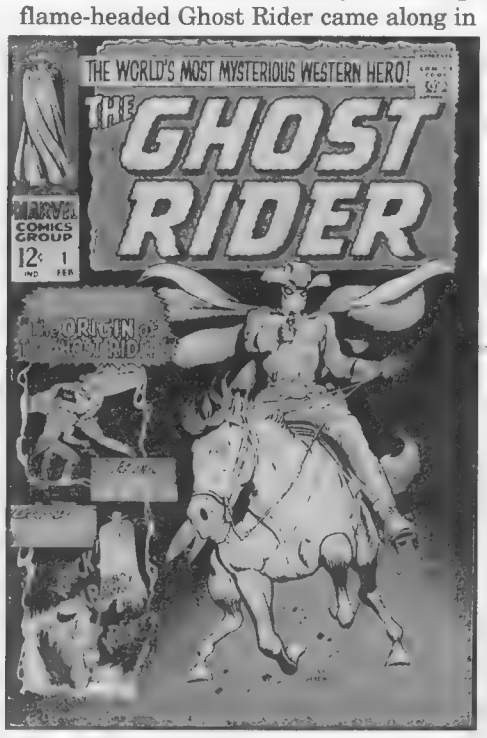
covered with a dark cape and, from a distance, it looked spooky to most folks, a trick Ghost Rider had used in his adventures more than a decade before.

By the time the motorcycle-riding, flame-headed Ghost Rider came along in 1972, the Western character had ridden into the sunset.

Marvel brought him back again in a series of reprints retitled *Night Rider* and, in more recent years, AC has reprinted some of his adventures, as well. As for The Purple Phantom, his one appearance was apparently the only time he stepped on Marvel's Western stage. ✦


I SEE YOU'RE GROWING NERVOUS, KID! YOUR HAND IS TREMBLING!! WHY??
HAVEN'T YOU EVEN SEEN A DISEMBODIED HEAD RIDING TOWARDS YOU BEFORE??!

Often used as a Marvel cover flourish, floating heads figured prominently in both* Two-Gun Kid *#68 (above) and* Ghost Rider *#1 (below).



***Two-Gun Kid* #68 (Mar 64) and *Ghost Rider* #1 (Feb 67) each featured a supposed spectre, one bad and the other good.**

BE SILENT AND LISTEN! FOR, ON THIS NIGHT IS BORN HE WHO RIDES THE NIGHT WINDS... HE WHOM THE GREAT SPIRIT PROPHESIED WOULD COME!
AND, AS YOU CAN SEE, THE GHOST RIDER IS NOT OF THE BODY -- BUT, RATHER OF THE SPIRIT!
UNDER THE BLACK CLOAK OF NIGHT, I CAN SEPARATE MY HEAD FROM MY BODY, SO THAT ALL WHO SEE WILL KNOW THAT THE GHOST RIDER IS NO MERE MORTAL!

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- **Ask Mr. Silver Age** by Mr. Silver Age **30**
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A new goal for *Ultimate Spider-Man*

Brian Michael Bendis sets fresh goals

By **Nate Melby**

After 50 issues on *Ultimate Spider-Man*, writer Brian Michael Bendis and artist Mark Bagley have set their sights on a new goal.

Bendis told ***CBG*** that he and Bagley plan to break Stan Lee and Jack Kirby's long run on *The Fantastic Four*, which went more than 100 issues: a lifelong dream.

"On a fanboy level, writing *Ultimate Spider-Man* is through-the-roof insane," Bendis told ***CBG***. "I'll go to Borders and I'll see the books on the shelf and think to myself how I can't believe that these are actual comic books that they sell to people. It feels surreal. These are characters I've loved for as long as I can remember — and here I am as one of the temporary custodians. It is quite an honor.

"The feeling hasn't gone away; it is still shocking. People don't believe you and think you are being coy — and the only person who really gets it is my mom, who remembers me drawing Spider-Man when I was five."

Bendis said he and Bagley have not even come close to getting sick of each other.

"We are already on #55 and we are not even slightly bored or annoyed with each other, so it is a very good relationship. He brings out some very special things in me that I am not getting from other collaborators. He already did a long run on *Amazing Spider-Man*, so it is my job to keep him entertained.

"In #52, we have a catfight between Black Cat and Elektra, which will keep him very interested. He had a good time drawing girls tearing each other's clothes off."

But Bendis has not collaborated as much with another creator in his future: Mark Millar. Bendis and Millar will both write the new *Ultimate Fantastic Four* series, beginning in December.

Bendis talked about working with Millar: "We are both maniacal control freaks, so it really could have blown up in our faces in a big way, but it has been very pleasant. We couldn't come from more different backgrounds or handle material more differently, so it has always been a nice little pat on the back from each other for doing our *Ultimate* stuff — but *this* is getting into each other's heads and spaces."

That makes two fundamental titles on the schedule for Bendis in the Ultimate universe; while there is the spectrum of characters yet to be dealt with for The FF there, he has already explored many of the aspects of The Web-Slinger's world. So far in Bendis and Bagley's run, fans have met The Kingpin, the Green Goblin, Doctor Octopus, and Venom.

What could there be left to tell?

Bendis responded, "We are going to introduce Black Cat in #50. The cool spin there is that it starts off as the traditional Black Cat-Spidey relationship, but she doesn't know he's 15. She is a *Penthouse* letter come to life. Peter doesn't even know what to do with himself. It starts off that way and then just derails. She is enamored with and intrigued by him and can't possibly relate to the fact he is 15 years old.

"After that we are doing a project in the series called 'Ultimate Spider-Man: The Movie.' The premise is that Peter Parker wakes up one morning to find out that Sony is making a huge-budget Spider-Man movie — but it is *not* a *Peter Parker* movie; it is a Spider-Man movie. Since Spider-Man is a public domain figure, they have taken the character and are concocting a different story based on buying the rights from Norman Osborn and Dr. Octopus.

"So Stan Lee is directing it, Avi Arad is producing it, Tobey Maguire is starring in it, and they are all in the book. This is kind of like the season on *Seinfeld* where *Seinfeld* became a show about the characters in the show.

"The twist is that Peter is furious, because he has to watch himself get raped by everybody — and it harkens back to a classic Stan Lee story in which Spider-Man was invited to be on a *Spider-Man* movie set."

And that's not all.

"After that, we are bringing in Carnage. We rolled the dice on Venom, so we are going to try it again to see if we can do the impossible." ✦

IN BRIEF ...

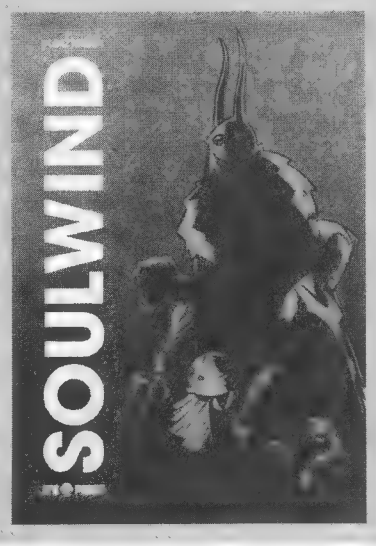
Oni releases *Soulwind* hardcover

Oni Press has announced the November 19 release of a limited-edition hardcover of Scott Morse's *Soulwind*. *The Complete Soulwind*, written and drawn by Scott Morse, is epic adventure that began more than six years ago and was eventually released in five volumes.

The $60 hardcover will be limited to 100 copies and will be sold to comics shops through Cold Cut Distribution, through Oni's website, and via convention sales. The 520-page hardcover features a new painted cover by Morse.

Oni Publisher Joe Nozemack said, "A giant *Soulwind* compendium has probably been the most requested book amongst Oni fans with a small contingent lobbying for it to be a hardcover book."

A segment of the first chapter of *Soulwind* is viewable at *www.onipress.com/freecomic*.



BIRTHDAYS and INDUSTRY EVENTS

Mon 17 NOV

CBG #1567 ships

Born on this date:
Sue Flaxman
Vincent Giarrano (1960)
Steve Remen (1969)

Tue 18 NOV

Born on this date:
Alan Moore (1952)

Wed 19 NOV

Born on this date:
Rick McCollum (1954)
Steve Lightle (1959)

New Comics Day! Scheduled to ship:

Dark Horse: *Grendel: God & The Devil* #10

DC: *Arrowsmith* #5, *Birds of Prey* #61, *Outsiders* #6, *Smallville* #5, *Superman/Thundercats*

Image: *Savage Dargon* #113, *Victory* #3

Marvel: *Cable and Deadpool* #1, *Daredevil* #54, *Hawkeye* #2, *New Mutants* #8, *Runaways* #8

Thu 20 NOV

Born on this date:
Chester Gould (1900)
Dave Schreiner (1946)
Rian Hughes (1963) – **40** years ago
Guy Davis (1966)
David Gatzmer (1966)
Jill Thompson (1966)
Stephanie Gladden (1969)

Fri 21 NOV

Born on this date:
Vincent DiFate (1945)
Larry Welz (1948) – **55** years ago
Greg Theakston (1953) – **50** years ago
Dennis LaSorda (1955)

Sat 22 NOV

Born on this date:
Roy Thomas (1940)
David Wenzel (1950)
Kim Yale (1953) – **50** years ago
Ron Randall (1956)
Daniel Vozzo (1962)

Sun 23 NOV

Born on this date:
Carl Gafford (1953) – **50** years ago
Wayne R. Smith (1959)

Comic-book controversy long before Wertham

The red-hot thrill: The comic-book crisis of 1948, Part Five

By **Steven E. Mitchell**

Last week: *On Sept. 9, 1948, the president of the 12-member Association of Comics Magazine Publishers (ACMP) announced its code subscribers should submit comics for review. The membership grew to 14.*

Although hampered by delays and fluctuations in its membership, the ACMP persisted in its original goal "to maintain standards which will meet public approval." On Dec. 6, 1948, the association announced the creation of an Advisory Committee that was to offer recommendations to improve comic books.

The members of the committee were Dr. John E. Wade, former Superintendent of Schools of New York City; Dr. Ordway Tead, chairman of the Board of Higher Education of New York City; and Dr. Charles F. Gosnell, New York State Librarian.

The goals of the advisory committee were to improve the vocabulary in the association books by gearing it to the age levels for which the books were intended, to improve the legibility and appearance of art and lettering, to ensure accurate representation of facts, to place emphasis on the creation of educational values by the use of comics as an educational medium, and to avoid discrimination and the use of stereotypes.

The committee also proposed a general study to seek means to improve comics in all other areas and promoted cooperation with all other groups interested in child welfare.

They announced, "censorship ... would be a dangerous and an illegal method of dealing with the situation," and stated that a strengthened process of self-regulation by the industry was "the way forward."

Progress as represented by the Advisory Committee, however, was tempered by the defection of Parents' Institute, Superior Comics, and an unidentified publisher between October 1948 and February 1949.

Some publishers no longer members of the ACMP reacted independently to the charges leveled by Wertham and others. The Marvel Comics Group, in a special editorial published late in 1948, dismissed Wertham's allegation that crime comics contributed to delinquency and inverted the critics' most persuasive argument. Because millions of children who read comics committed no crimes or acts of delinquency, the editorial reasoned, comics were actually a *constructive* influence.

As proof of their value to children, readers were referred to the endorsement by Dr. Jean Thompson, of the Child Guidance Bureau of the Board of Education of New York City, that appeared on the first story page of Marvel's comics.

Thompson was hired June 1, 1948, to read Marvel's 25 to 30 comics published each month ("an arduous task," she recalled) and offer criticisms on story, art, and language.

While the editorial staff was instructed to implement her specific suggestions, she "sought, also, in those memoranda to educate the publisher and his staff in the kind of thing that would be useful and not harmful to children."

In addition, Thompson aided in the formulation of a code distributed to the art and editorial departments as a further guide. Its provisions followed a familiar pattern, and many of the principles appeared to have been virtually rewritten from the DC code.

Characters and stories were to be depicted as clearly good or evil, with good obviously triumphant.

Sexual situations or suggestive illustrations were forbidden, as well as religious controversy and racial intolerance.

Gambling, divorce, "horrible and sadistic scenes," and "that which may subject the child to nightmares" were proscribed.

Thompson only served as a consultant until Nov. 30, 1949, after which she was no longer retained because of the "need for retrenchment."

National Comics Publications Inc. — the new group name for Superman DC — already employed a code and a board of advisors, both adopted after Sterling North's original attacks.

To counter the revived charges of Wertham, they defended comics as a moral force in advertisements in the *Saturday Evening Post* and the *Saturday Review of Literature*. The full-page ads, which proclaimed "A million young people will be better citizens ... because of a Comics Magazine character!" appeared in the Aug. 14, 1948, issue of the *Post* and in *SRL* on Sept. 11, 1948.

Because comics catered to a youthful audience, National argued the necessity of the maintenance of the child's code of a clear distinction between good and evil and the triumph of good.

This publisher characterized "publishing [as] a pub-

A million young people will be better citizens . . .

because of a Comics Magazine character!

At 5:15 pm five days a week, in millions of homes, the children turn to the radio for the Superman program.

During the broadcast of January 5th, listeners were told about a Hidden Word Contest...and asked to pick from the next five broadcasts five not very subtly hidden words which comprised an expression in the Declaration of Independence... *All Men Are Created Equal*...and to tell in a letter what the expression meant to them. Small prizes were offered—belts, candy, gum, etc.

Sixty-nine sacks of mail came in the day after the Contest opened...941,673 letters in a week . . . and the total returns subsequently topped a million!

The letters came on monogrammed note sheets and scraps of scratch paper, from big towns and little, from all age groups. Many showed the prompting of parents or teachers.

The letters were stirring evidence that the young writers had a true, clear understanding of civic equality . . . are less likely to grow up with phobias and prejudices which make life harder for millions, endanger the future of democratic government.

The million letters had been inspired by a comics magazine character—Superman!

The instance related is far from unique. Superman is no novice in good works and causes. . . has aided Government drives for War Bonds, fat salvage, waste paper, tin, scrap metal...has helped swell the Hospital Fund of Cleveland, the March of Dimes, Advent Boxes of the Episcopal Diocese of New York, the Navy literacy program, and helped publicize dental hygiene, books for schools and libraries, and fire prevention.

Comics magazines were first appreciated by the advertiser for their juvenile appeal.

Psychologists later recognized that the comics magazines' combination of picture and text, visual and verbal expression, made ideas and information easier to absorb. The comics techniques are now widely used in teaching, publishing and advertising. Some day, most of your children's textbooks will look like the comics magazines.

But few people, parents in particular, are aware of the comics magazines as a *major moral force.*

Morality is simple for the child, grows steadily more complex as the person grows older. Precept and practice often contradict. In the public press, evil is reported casually with no connection between cause and effect apparent. While parental censorship in the home may keep publications away from the children . . . it fails to keep children away from publications. They find in the homes of others the delights denied in their own.

The comics magazine, because of its young audience, must adhere closely to the child's code ... distinguishing clearly between right and wrong, never leave the issue in doubt. In the conventional comics magazine story, the good wins and the bad loses; virtue is vindicated and the evil doer vanquished—before the story ends.

In contrast to unregulated reading, the comics are a highly salutary recreation.

Nobody in his right mind regards the comics as a substitute for home training or supervised education, religious instruction, normal discipline.

With respect to maladjusted children . . . deficient in natural faculties, education and environment—any influence may prove to be unwholesome . . . It is on record that Cain killed his brother. And Peter Rabbit *stole a carrot*, if we remember rightly! The premise that comics magazines are a sole or predominant influence is not sound.

As publishers of one of the largest groups of comics magazines, we cannot pretend to defend the content of all comics magazines. Whenever proper restrictions in publishing for the young audience are not consistently observed, the magazine warrant criticism.

National Comics considers publishing a public franchise...with the obligation to publish nothing harmful to the sensibilities and moral values of young readers.

To safeguard the standards of our comic publications, this Company some years ago established an Editorial Advisory Board of competent educators and psychologists.

The Board worked out a code which is faithfully followed by our editors for story, character, incidents, and speech. It protects our readers, and has never lessened the popularity of our publications.

The National Comics Editorial Advisory Board now consists of: Miss Josette Frank, Consultant Children's Reading, Child Study Association of America; Dr. Lauretta Bender, Associate Professor of Psychiatry, New York University; Dr. W. W. D. Sones, Professor of Education, University of Pittsburgh; and Dr. S. Harcourt Peppard, Acting Director Child Guidance Bureau, City of New York.

Because the comics magazine is such an important factor with children, we urge parents and teachers to watch and study those read by their children.

We invite your inspection of National Comics magazines, which can be identified by the Superman D-C symbol on the corner of the cover. We welcome your comments, critical or otherwise.

NATIONAL COMICS PUBLICATIONS, Inc.

480 Lexington Avenue, New York City

4

The Saturday Review

In 1948, Marvel's comics evaluator called reading comics "an arduous task," while National Comics (known today as DC Comics) mounted a national advertising campaign to defend comics.

Code, Marvel Comic Group

(Submitted by Monroe Froehlich to the Kefauver Crime Committee, Aug. 16,1950.)

I. General Purpose

In addition to the interest and entertainment involved, comic books can provide a medium through which children can vicariously express their feelings and their wishes. In other words, the stories say and do for them a great many things that they would like to say and do, but cannot because of their immaturity and weakness. Through fairy tales and comic books, children can be heroes, strong men, masters of the environment, and thus in a small way lose some of their insecurity and weakness.

II. Principles in Regard to Content of Stories

Principle 1

The stories that best serve the above purpose and become favorites with children are those that show in clear-cut fashion the wrongs and the dangers which beset human beings and then show how some good character or characters are at hand to rescue, protect, or avenge the victims of and from the bad characters.

Principle 2

Confusion can be avoided if the story shows the danger or evil in such a way as to leave no temptation for the reader to condone the negative behavior, but in such a way as to make him wish to protect and rescue, and so get satisfaction from the positively good and powerful behavior of the heroic character in the story.

When the criminal is half-bad and half-good (as is often the case in true crime stories), or where the wrong-doing appears to be merely a mistake in judgment, which anyone might make, the reader may feel a sense of unfairness on the part of the forces of law and order in punishing the culprit. Thus, such a story leaves no great, good, powerful character with whom the reader can live through the adventure as though this character were himself.

Stories should try to clearly show the difference between right and wrong, and should leave no doubt in [the] child's mind that the criminal was properly punished and that the decent people survive and prosper by following the rules of justice and order. Avoid showing innocent people suffering injustices.

Do not glorify the criminal nor any of his acts of crime; and praise law-enforcement officers through expression, deeds and acts of heroism, thus fostering respect for law and order.

Principle 3

Stories or scenes that portray sexual compromise serve to remove taboos by making the subject a common one. They should therefore be avoided.

III. Principles in Regard to Expression

Principle 4

Vulgarities of speech and gesture should be avoided, as they are so quickly and easily imitated by children. A lack of cultural background, when essential to the story, can be suggested by poor grammar, poor pronunciation, and paucity of vocabulary.

IV. Principles in Regard to Mores, Customs, and Religion

Principle 5

Consideration should be given to the ethical convictions held by the majority of the population and to the fact that certain modes of behavior are the subject of controversy among various groups of the population.

(A) Religion can be included safely only when the highest and most general moral and ethical concepts are used as subject matter, as these are common to many religions.

(B) All phases of intolerance should be avoided unless clearly used to show and teach the child its evils and imbue the child with a sense of tolerance.

(C) The general public differ in their attitudes toward alcohol, gambling, divorce, for example; yet most people would agree that because of the unhappiness and hardships that often result from these they should not be presented to children in a positive light. Avoid whenever possible any stories that deal with these subjects.

V. Principles in Regard to Art Work

Principle 6

Except for the bathing-suit figure (which the public, for the most part, accepts) the female body should not be exposed in such a way as to definitely suggest nudity.

Principle 7

Body contours should not be emphasized by outlining them on the clothing any more than they would be outlined by the normal draping of clothes, as in a photograph. Avoid unrealistic emphasis on body contours.

Principle 8

Horrible and sadistic scenes should be avoided. By this is meant the extreme distortion of features of the face and scenes of wounding with severe bleeding. The portrayal of death by hanging either realistically or in silhouette would come under this heading.

Do not depict the striking of women or children by hoodlums or gangsters; avoid numerous or unconnected killings in one story; avoid showing that which may subject the child to nightmares; and avoid depicting hangings except when absolutely necessary to the telling of a story and then only through the use of distant silhouette drawing.

lic franchise ... with the obligation to publish nothing harmful to the sensibilities and moral values of young readers."

No sane person, they continued, accepted comics as a substitute for supervised education, religious instruction, discipline, or home training.

National did not attempt to defend all comics, however, and agreed that publishers who failed to impose "proper restrictions in publishing for the young audience" deserved criticism. To underscore its point, it reminded parents of the company's own editorial advisors.

Reaction against comic books continued to increase, despite the efforts of the ACMP and the unaffiliated publishers to placate their critics. In September 1948, the powerful and prestigious National Congress of Parents and Teachers launched an attack on what it regarded as the sources of juvenile delinquency: absence of responsible guidance, criminal influences within the community, and the preponderance of "overstimulating radio programs, motion pictures, and comic books."

Mabel W. Hughes, president of the organization, conceded the benefit of fantasy as a stimulus to the imagination but she warned, "fantasy rooted in cheapness will bring forth cheapness; fantasy rooted in evil will bear an evil harvest."

More localized and less formal responses against comic books reflected a measure of general public attitudes.

On Dec. 10, 1948, most of the 560 students of St. Patrick's Parochial School in Binghamton, N.Y., were dismissed from classes to burn about 2,000 comics and other magazines that depicted crime and sex. The students had collected the publications in a house-to-house canvass.

On Dec. 22, students of Saints Peter and Paul Parochial School in Auburn, N.Y., burned similar books. Students in St. Cyril's Parish in Chicago also staged a book burning.

In January 1949, Cub Scouts in Rumson, N.J., announced a plan to tour their town in a fire truck gathering "comic books portraying murderers and criminals" and burn them in a portable incinerator. Awards were promised to dens that collected the most books. When opposition arose to book burning within Rumson, however, the Scouts donated the books already collected to the Salvation Army as scrap paper.

Local official reaction peaked near the end of 1948, as Terre Haute, Ind., and Los Angeles County, Calif., became the first localities to specifically ban by ordinance certain types of comic books.

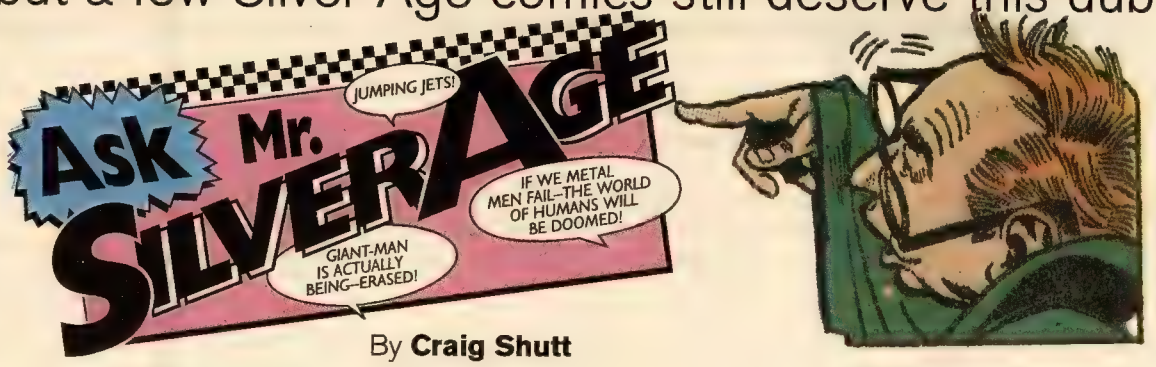
The Los Angeles County Board of Supervisors noted the increase in "illustrated crime books ... designed in form so as to resemble closely those devoted in substance to matters of humor and adventure and published primarily for sale to children."

Its response was Comic Book Ordinance No. 5201, intended to meet the objections the Supreme Court stipulated to part of the New York Penal Law in the Winters decision. ✦

Next week: *The ordinance was passed on Sept. 22 and it prohibited a wide variety of crime comics to children under 18. Nor would it be it the only governmental action to curb comic books.*

The 2003 Mopee Awards!

It's hard to believe, but a few Silver Age comics still deserve this dubious award



By **Craig Shutt**

Dear Mr. Silver Age,

Zut alors! Surely you have run out of Silver Age comics to present with zee embarrassing Mopee Awards by now! Surely, there cannot be any more stories worthy of your annual Turkey-time awards saluting zee goofy and zee bad! Sacré bleu!

Batroc T.L.
Marseilles, France

Mr. Silver Age says: *Mais oui*, Bat, there do seem to be a few candidates still lurking in the bottom of my Mopee barrel that are well deserving of this dubious award. And, judging by the depth of the sludge down there, I won't be running out any time soon.

The truth is that, while most Silver Age stories were truly memorable and remain classics to this day, a few may have needed one final pass through the typewriter and didn't get it. In fact, a teeny tiny handful wouldn't have been hurt by a pass through a shredder. But shredders weren't widely available then, and the editors and writers had looming deadlines to dread. So they did what we all do in those cases: We do our best, put it out there, and hope nobody notices the goofs.

And nobody *did* notice. We were a bunch of impressionable kids, excited by freshly minted super-heroes who could do no wrong in our eyes! What nobody realized was that we'd still be *reading* those occasional lapses decades later, when we would spend less time savoring every panel and more time saying, "Wait a minute ..."

As you well remember, these annual awards are presented to only the top-line Marvel and DC classics that we remember so fondly. We don't sully the award's name (as if that were possible) by presenting them to second bananas from whom goofiness not only was possible, it was expected.

If that were the case, then no doubt Doc Magnus would pick up the "Exposition Ain't So Tough" Award for his skillful dialogue in the first panel of *Metal Men* #19 (Apr-May 66), in which Tina wrapped herself around him to express her love for her inventor. "Stop yakking like a nagging female, Tina!" Doc exclaimed. "You're just a platinum robot — not a real girl! I invented you! I taped obedience in your 'responsometer!' I command you to untie me so I can try to figure out how to separate the Metal Men who were alloyed together by that schlemiehl robot inventor we escaped from in 'Metal Men' No. 18, Feb-March, in 'The Dinosaur Who Stayed for Dinner!' ". Smooth, Doc.

The Mopees, of course, are named for the little goofball who claimed he gave Barry Allen his super-powers in *Flash* #167 (Feb 67). We all instantly denied that story ever happened and we probably would do likewise with these tales, if I didn't dredge them up and throw them into the spotlight. But I did, because around here we like to embrace The Silver Age for *all* its charms, including its raw goofiness. And goofiness doesn't come much more raw than these slices of wackiness.

1. The "Great Scott! I Must Summon the Rest of the Team or Face Defeat at the Hands of the Dreaded — FanFic!" Award to "Cavern of Deadly Spheres!" in *Justice League of America* #16 (Dec 62).

I'm a huge fan of Mike Sekowsky's *JLA* art, even more today than back in the day, because of his distinctive vision and his ability to make the heroes look like real people wearing costumes rather than buffed-to-the-max naked gods painted in different colors.

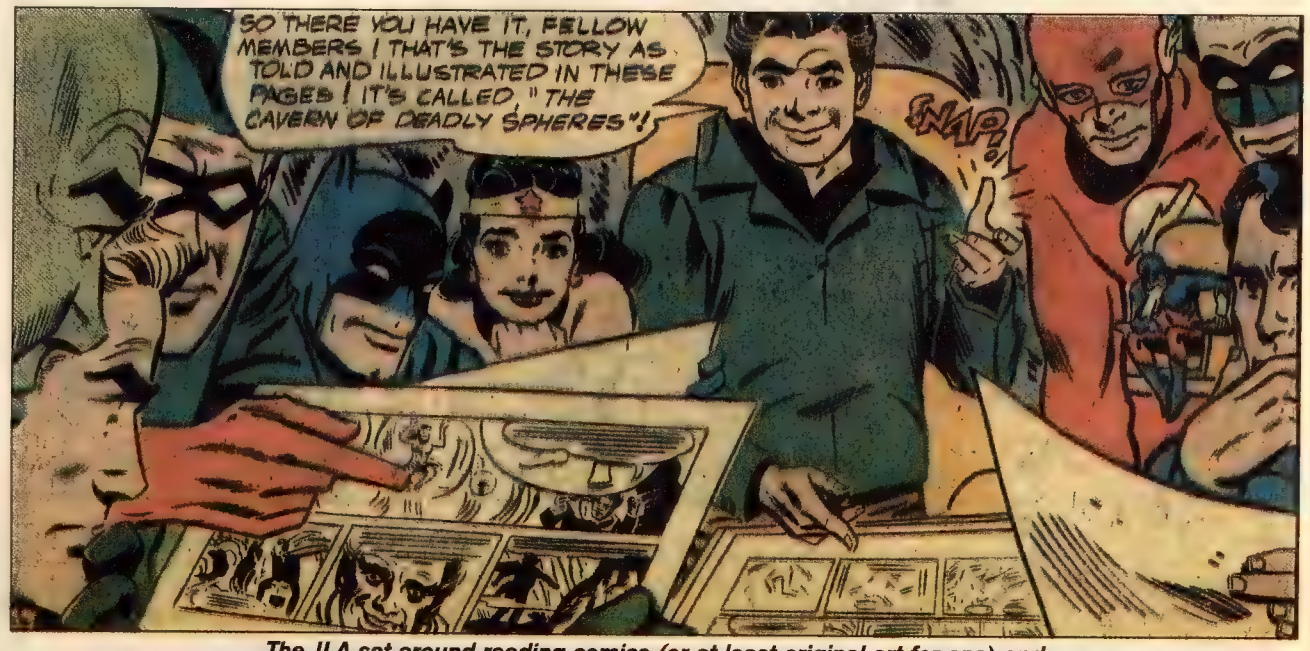
His unusual approach to posing his heroes came to the fore in this tale, in which The Maestro forced The JLA and everyone else to dance to his tune — literally. Sekowsky's renditions of Wonder Woman dancing an Irish jig, Green Arrow doing a toy-soldier march, and The Atom crouched for a traditional Russian leg-thrusting dance have lingered in my brain cells for 40 years now. And, when I shake those away, I see Batman doing an "acrobatic" dance, J'onn J'onzz performing a war dance, and GL boogeying through a "whirling dervish" dance. Later, Superman broke into a "shufflefoot," Flash did a "buck and wing," and Aquaman did a jig. Sekowsky's image of The Fastest Man Alive doing a buck and wing makes me laugh to this day.

When I finally pick myself off the floor and wipe up the Pepsi that went shooting out my nose, I have to admit that this story didn't cop its Mopee solely for its hilarious interpretive dance artistry. It also won because the entire adventure takes place on a bunch of comics pages being read by team members in their secret cave.

We learn this after The Maestro has trapped these dancing fools in specially prepared bubbles and then buried them in the aforementioned title cavern, walking away with a villainous chortle. We then cut to Snapper standing over the stunned team, as they put down the original art pages they've read. Snap explains that the story was created by fan Jerry Thomas (a salute to uber-*JLA* fans Jerry Bails and Roy Thomas) to show that the team could be defeated.

The JLA members sadly agree that the plan was foolproof. Not even Batman could find an escape. "I never appreciated what writers and editors have to go through to come up with a story solution before!" The Flash's writer and editor had him bemoan. Finally, The Atom discovers a flaw, and The JLA — still sitting at their clubhouse table yakking — create a new ending in which they don't die. Whew!

Except, well, they never *were* in any danger, were they? They were yakking around their clubhouse table! Even in Imaginary Tales, the adventures were real within that, albeit short-lived, universe. Readers knew that Alfred's Batman II tales had no real impact, but the stories created fun characters and situations. In *this* tale, The JLA wrote a story about themselves and won. That was an unusual twist on storytelling — because it drained away any real drama!


SO THERE YOU HAVE IT, FELLOW MEMBERS! THAT'S THE STORY AS TOLD AND ILLUSTRATED IN THESE PAGES! IT'S CALLED "THE CAVERN OF DEADLY SPHERES"!
SNAP!

The JLA sat around reading comics (or at least original art for one) and yakking with each other for the duration of ***Justice League of America*** *#16.*

Our "mascot" for these annual awards comes from ***Flash*** *#167 (Feb 67), his only in-continuity appearance.*

So here's your Mopee, Leaguers. If you don't like receiving it, write a new ending to this column. After all, it's only words on paper!

2. The "He Shoots, He Gets a Big Dry-Cleaning Bill!" Award to *Daredevil* #3 (Aug 64). Superman kept his suit in a handy secret cape pouch. Spider-Man webbed his clothes into a small bundle. Bruce Banner always had hugely expandable purple undies beneath his pants. The Atom wore his costume *over* his civilian clothes. But how did Daredevil deal with changing identities in public? The answer: not very well.

And in *Daredevil* #3, Matt used the most bizarre tactic I've ever seen. As Stan the Man smoothly explained it in a caption, DD "roll[ed] his wrinkle-proof suit into a tight ball" and proceeded to *dribble it like a basketball* across the rooftops of Manhattan! Do you have any notion of how tightly you'd have to wrap a suit — wrinkle-proof or not — to get it to bounce? Can you imagine how clean the rooftops of Manhattan would have to be in order for this suit to be wearable — wrinkle-proof or not — when he arrived in court?

DD apparently did. On the next page, he dreamed up a knapsack/hood he could sling on his back so he didn't have to dribble his clothes all over town. He used the knapsack in the next issue, too, before it disappeared. Then DD began using the most effective approach, which was to ignore the problem altogether and get on with the action.

BRIMMING WITH EXCITEMENT, MATT MURDOCK LEAVES THE OFFICE, CHANGING BACK TO DAREDEVIL AS SOON AS HE IS SAFELY OUT OF SIGHT! AND THEN, ROLLING HIS WRINKLE-PROOF SUIT INTO A TIGHT BALL, HE RACES TOWARDS HIS GOAL AT BREAKNECK SPEED...
I'VE BEEN ANXIOUS TO LEARN MORE ABOUT THE MYSTERIOUS OWL.. AND THIS IS THE CHANCE OF A LIFETIME!

The Man Without Sense wadded up his civvies and dribbled them across town in ***Daredevil #3.***

So here's your Mopee for sartorial splendor above and beyond the call, Matt. I hope you don't get called for palming it!

3. The "Too Many Gimmicks Spoil the Plot!" Award to "Superman under the Red Sun!" in *Action Comics* #300 (May 63).

This particular plot twist was brought to my attention by ***CBG*** Managing Editor Brent Frankenhoff, who, like me, finally scored a cheap copy of this issue ($5 or less) at this year's Wizard World Chicago. Yay us! So it wasn't hard for me to find my copy and check out exactly what had him scratching his head besides the usual Wisconsin cheese fleas.

To shorten a long, complicated Weisinger plot (it's a gift), Superman shrank himself to teeny-tiny size and flew home in a miniature rocket ship from the title's red-sunned world. Before he used the shrink ray, however, he palmed a lead-wrapped piece of red kryptonite. "I once observed its effect on Krypto," he mused, "and it should have the same on me." Upon arriving home, the tiny Superman regained his powers. "Now to wait until the temporary effect of the red kryptonite wears off and I'm my super-self again!"

THEN, FEVERISHLY SEARCHING...
AH! IT'S HERE! THIS LEAD-WRAPPED RED KRYPTONITE WON'T AFFECT ME UNTIL I UNWRAP IT! I ONCE OBSERVED ITS EFFECT ON KRYPTO, AND IT SHOULD HAVE THE SAME ON ME! BUT FIRST, THERE ARE A FEW THINGS I MUST DO!
VARIETIES OF RED KRYPTONITE

The Man of Steel wasted a perfectly good piece of Krypto-tested red kryptonite (off-camera) to solve a non-problem in ***Action Comics #300***

So the question is this: What did the red kryptonite do, exactly? And, even more important, why shoehorn it into the story? If its purpose was to explain how he regained his original size, why not just specify that the shrink ray's effect was temporary? And, if the red k was significant, why weren't the exposure or its effects shown in even one measly panel?

If you're still willing to waive those objections, answer *this*: What did Superman see the red k do to Krypto to define its properties? Did it restore a tiny pet exposed to a shrink ray to his original size? Did it make Krypto grow to a huge size which was exactly the same ratio of Superman's shrunk size to his normal size? How long did Supes observe Krypto to decide this piece of red k's affect weren't temporary, as they usually are?

While you think about that, I'm going to present Superman with a Mopee and a chocolate sundae. I can't explain why the ice cream is here, but maybe it will add excitement.

4. The "Because It Amuses Me to Create Dramatic Cliffhangers!" Award to *Avengers* #54 (Jul 68).

Avengers #53 ended with a true shocker that jolted readers right to the floor. The Assemblers had been captured by The Masters of Evil at the bidding of their master, The Crimson Cowl. Triumphantly, The Cowl removed his hood to reveal to one and all that he was, in fact: Jarvis, The Avengers' butler!

AND NO SOONER IS THE STARTLED QUERY UTTERED, THAN COMES THE SENSES-STAGGERING ANSWER...
NOW AVENGERS--AS WELL AS YOU WHO MISTAKENLY CALL YOURSELVES THE MASTERS OF EVIL!--GAZE ON THE VISAGE OF HIM WHO IS TRULY THE GREATEST SUPER-VILLAIN OF ALL!!
THAT FACE--IT'S SHE BEYOND ALL BELIEF--YET I RECOGNIZE IT!
THE REAL CRIMSON COWL IS NONE OTHER THAN--JARVIS!
NEXT ISM: THE H-BOMB!

We thought Jarvis was The Crimson Cowl, as* Avengers *#53 ended, but we learned that it was just an amusing joke when we bought the next issue.

Hokey smoke! You better *believe* I'll be back next issue! And one month later, as I ripped open my copy, I was surprised to discover this shocker of a revelation wasn't followed up immediately. Instead, we watched the villains gloat over capturing the heroes — although Klaw noted that he was still startled by their leader's crimson appearance, even knowing he was Jarvis.

Then, on Page 10, The Cowl revealed to both his minions and to The Avengers that Jarvis actually was a hypnotized prisoner and not the real Cowl. The befuddled Klaw asked why their leader created this fabrication. "Because it served my purposes," the evil mastermind crowed. "And more importantly, because it amused me to do so!"

The amusement was more important than serving his purposes? What a fun-loving guy! Although the amusement level didn't really have to go very high, considering there never seemed to *be* any purpose! The Avengers were already captured when he misidentified himself, and he revealed the truth before they escaped. (You knew they would.)

So here's your Mopee, Cowl, for going above and beyond the call of duty for the sake of your own amusement (and, oh, yes, the creation of a dramatic cliffhanger). I wasn't too amused by this fizzled revelation, but I have to admit the rest of the story was well worth those 12 pennies I forked over.

5. The "Beauty Is Only Skin Deep but Ugly Goes All the Way Down!" Award to "I Married a Monster!" in *Wonder Woman* #155 (Jul 65). I admit it, it's like shooting fish in a barrel to find a Wondie story that's Mopee-

worthy. Her Silver Age stories had a charm all their own, and for that we can be grateful.

This one stood out for its typical male chauvinism, the drawn-out business that preceded the Monster's introduction that had nothing to do with him, and the fact that, well, Diana really, really, really wanted to ignore her vow not to marry until she was done crime-fighting and marry the ugly monster because of his inner beauty. Take that, Steve Trevor!

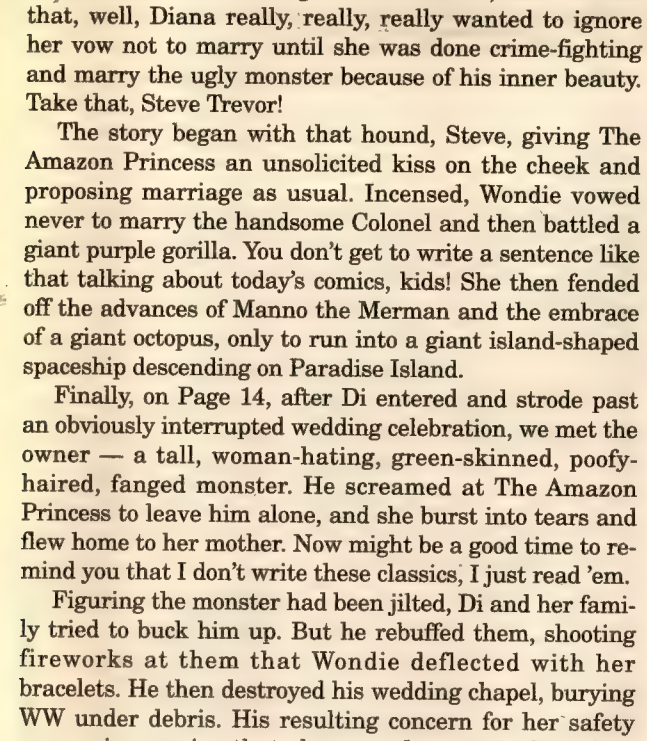
The story began with that hound, Steve, giving The Amazon Princess an unsolicited kiss on the cheek and proposing marriage as usual. Incensed, Wondie vowed never to marry the handsome Colonel and then battled a giant purple gorilla. You don't get to write a sentence like that talking about today's comics, kids! She then fended off the advances of Manno the Merman and the embrace of a giant octopus, only to run into a giant island-shaped spaceship descending on Paradise Island.

Finally, on Page 14, after Di entered and strode past an obviously interrupted wedding celebration, we met the owner — a tall, woman-hating, green-skinned, poofy-haired, fanged monster. He screamed at The Amazon Princess to leave him alone, and she burst into tears and flew home to her mother. Now might be a good time to remind you that I don't write these classics, I just read 'em.

Figuring the monster had been jilted, Di and her family tried to buck him up. But he rebuffed them, shooting fireworks at them that Wondie deflected with her bracelets. He then destroyed his wedding chapel, burying WW under debris. His resulting concern for her safety was so impressive that she agreed to marry him. Yes! Marry! Him! Because he was obviously so magnificent inside!

Diana convinced her mother to perform the service, scolding Hippolyte when she proved reluctant and reminding her, "We shouldn't judge a person by what he looks like — but how he acts to others! How can we ever become friendly with Martians?" Her words brought tears to Wonder Mom's eyes, and I can hardly blame her for that reaction, can you?

The upshot was that Wonder Woman did, indeed, walk down the aisle with the monster, but (no spoiler needed here) the wedding was thwarted despite Diana's eagerness. In the aftermath, she learned that, when the monster acted heroically, he changed into "a handsome dreamboat." But selfish thoughts reverted him to his monstrous form.



*In **Wonder Woman** #155, Diana desperately desired to marry a monster she'd just met instead of her other somewhat monstrous beau.*

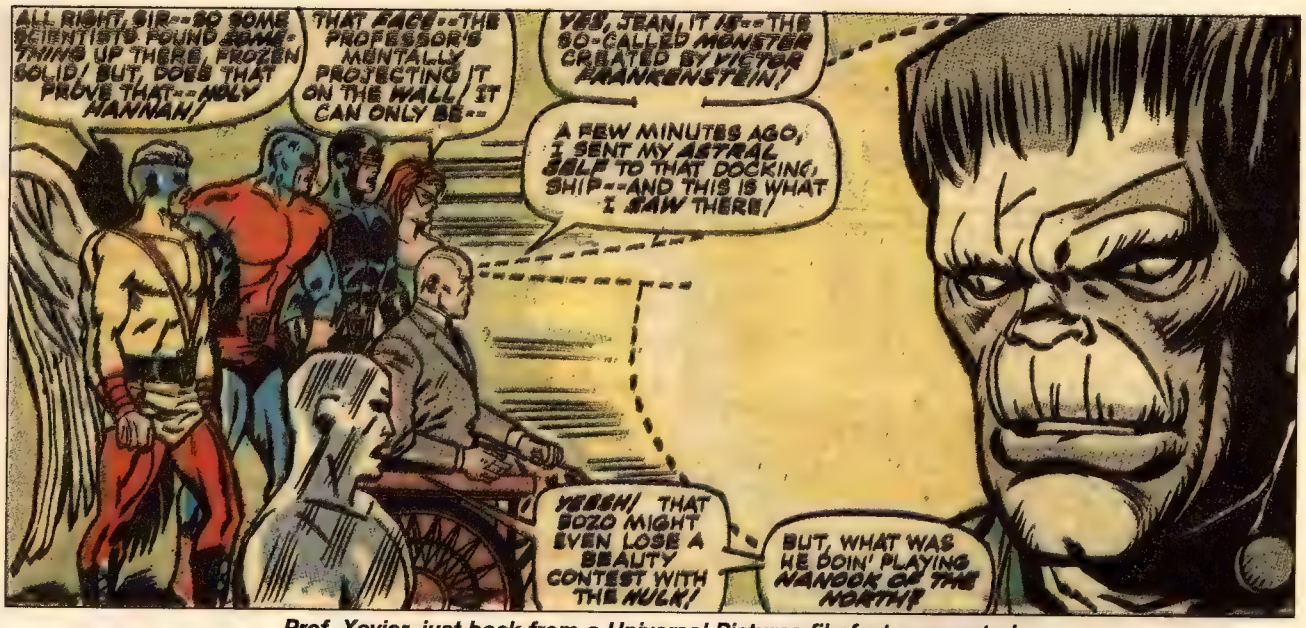
"They say a man's heart is through his stomach!" WW sobbed, as the monster ultimately ran off. "I'll ask mother for recipes that will make the monster act like the dreamboat he became for a few moments! Who knows? Maybe he'll stay that way?"

Uh, yeah, Diana, why don't you make him a great big chocolate bombe, if you know what I mean? Meanwhile, I'm going to give him this Mopee Award. Trust me, its ugliness isn't going to change, no matter what you feed it.

6. The "Is It Real or Is It Mary Shelley?" Award to "Mark of the Monster!" in *The X-Men* #40 (Jan 68).

The high concept for this story is simple: The X-Men fought a Monster-of-Frankenstein-style monster. The reason this tale rose above the usual level of such shenanigans was the recurring notion proposed by Professor Xavier that this monster might *be* Mary Shelley's monster. When the team first learned of the creature's discovery in the Arctic, Bobby Drake, of all people, noted that Frankenstein's monster was just a story. "So a complacent mankind has always thought," Professor Xavier intoned. "I've always believed the book was based on an actual occurrence — and now I'm sure of it!"

It makes you wonder what exactly in Shelley's book led Xavier to always consider it fact-based, doesn't it? That wasn't *my* reaction on reading it, but, then, I don't live in the Marvel universe. In any event, the prof was interested, not because he feared the monster was a mutant. Don't be ridiculous! No, he believed the monster that Shelley had based her book upon was an android *created* by a mutant! No *wonder* he's a super-genius and I'm not!


ALL RIGHT, SIR--SO SOME SCIENTISTS FOUND SOMETHING UP THERE, FROZEN SOLID! BUT, DOES THAT PROVE THAT--HOLY HANNAH!
THAT FACE--THE PROFESSOR'S MENTALLY PROJECTING IT ON THE WALL! IT CAN ONLY BE--
YES, JEAN, IT IS--THE SO-CALLED MONSTER CREATED BY VICTOR FRANKENSTEIN!
A FEW MINUTES AGO, I SENT MY ASTRAL SELF TO THAT DOCKING SHIP--AND THIS IS WHAT I SAW THERE!
YEEEH! THAT BOZO MIGHT EVEN LOSE A BEAUTY CONTEST WITH THE HULK!
BUT, WHAT WAS HE DOIN' PLAYING NANOOK OF THE NORTH?

*Prof. Xavier, just back from a Universal Pictures filmfest, suggested this creature was the real-life Frankenstein's monster in **X-Men** #40.*

Needless to say, The X-Men ventured forth to check things out, the creature escaped, and the team battled the scary looking monster! And he had optic blasts stronger than Cyclops' own, which he never got around to using in Shelley's book! Whew! For a minute there, I was afraid the entire X-team was gonna get beat (for a few pages) by a guy with the power to look really tall and scary!

To ensure we hadn't forgotten the silly reason The X-Men were involved, Scott mused, "It's almost beyond belief! Frankenstein's creation — not a myth, but a living reality! I wonder if the professor was right — and that it was the work of some earlier mutant!"

Well, of course, we later learned that the monster wasn't created by a mutant. Don't be ridiculous! No, the monster actually was an experimental android created by an alien race as an ambassador to our planet. But, upon arrival, he went berserk. Hey, it happens. "We'll never know how Mary Shelley learned any of this," Xavier told the team. "But perhaps it's just as well!"

Personally, Prof, I'm thinking it's just as well that we forget that you decided there was an actual mutant-once-removed that formed the basis for Shelley's story. Especially since the only things connecting this character to her tale were his appearance, which made him look way more like Boris Karloff than anything Mary dreamed up, and his ultimate fate in the Arctic, which wasn't exactly that pivotal. Heck, Captain America's revival had as much in common with Shelley's story as this jamoke did!

So here's your Mopee, Prof, for finding really kooky reasons to send your boys and girl out to fight Frankenstein's monster. Just because the award is pretty darn scary doesn't mean you should stick it in your freezer, OK? ✦

Warning! Reprint sources!

These are the comics to avoid so you don't accidentally stumble on one of these award-winners:

JLA #16 was reprinted in *JLA* #113 and *JLA Archives* #3.

Daredevil #3 was reprinted in *Marvel Super-Heroes* #23, *Marvel Masterworks* #17 (second printing: *Daredevil* #1), and *Essential Daredevil* #1.

Action #300 was reprinted in *Best of DC Digest* #1.

Avengers #54 was reprinted in *Marvel Triple Action* #47, *Greatest Battles of the Avengers,* and *Essential Avengers* #3.

Wonder Woman #155 has not been reprinted. Whew!

X-Men #40 was reprinted in *X-Men* #88.

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*Send comments to **craigshutt@ameritech.net**.*
*And don't forget that **Baby Boomer Comics,** a collection of Mr. Silver Age's favorite early columns, is nearly imminent and should be pre-ordered from Krause operators, still standing by, at (800) 258-0929, offer CBHCS.*

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Call the roll!

The Captain's correspondents have a request

Well, I must have hit a hot button with my EYKIW (Everything You Know Is Wrong) columns in #1563-66, because the mail is still flowing in. I have to say it's a blast reading the letters, because ***CBG*** readers are so passionate and knowledgeable that perusing their opinions on long-ago stories is like reading the original issues with new eyes.

However, I'm in danger of going all-EYKIW all the time, so let's take a break this week and catch up on mail on *other* topics.

Super-team roll calls

As long-time readers know, the clearly masochistic Captain has not only agreed to do more Roll Calls (along the lines of the nigh-legendary Avengers and Justice League columns of ***CBG*** #1533-35), but he has asked readers to vote for the team they want to see next.

This is, of course, sheer insanity. A normal person would pick the team with which he was most familiar, to avoid inhuman amounts of research. Of course, I'm not a normal person or I wouldn't have created a column whose content is entirely subject to the whims of its readership. What was I thinking?

To answer my own question, I was thinking like a newspaperman. By definition, newspaper people are loons. They cheerfully shoulder inordinate amounts of abstruse work at weird hours for piddling pay with the full expectation that everybody on Earth will hate their guts and criticize everything they do. Sort of like being a teacher, only without nap time.

So now that we all have a clear understanding that I'm not remotely rational, let's look at some select suggestions:

I couldn't resist this one from ***Mike Curtis****:*

Which team to list next? I challenge you ... list the Union of Super Good Guys!

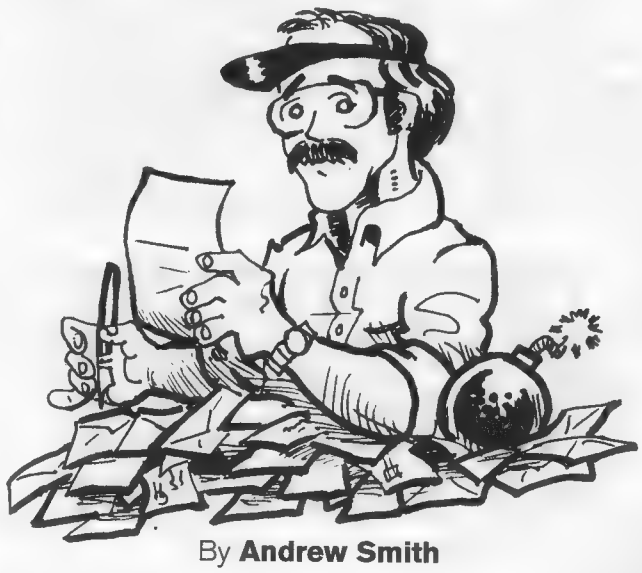
The Captain *replies:*

I'm familiar with the League of Super Groovy Crimefighters. I'm familiar with the 7 Guys of Justice. I'm even familiar with the Pre-Teen Dirty-Gene Kung-Fu Kangaroos.

But here we are fresh out of the gate and I'm already stumped. Even Google couldn't help me find a reference to the Union of Super Good Guys.

Can you give me a clue, Mike? Legionnaires? Anyone? Anyone? Buehler?

Dear Captain ...



By **Andrew Smith**

Mark James Schryver *of* ***New York, N.Y.****, has some less esoteric preferences:*

Yay! More Roll Calls a'comin'! Hoody hoo! Here are my suggestions:

1) Legion of Super-Heroes

2) Global Guardians

3) And, of course, the 12-part, 50,000-word X-Men, X-Factor, New Mutants spectacular, just 'cause I want to see actual brains leak out of a person's ears.

Seriously, though, LoSH and GG. Here's a thought: Have you considered doing segmented histories, for those groups with really wack-job histories filled with big retcons and even bigger reboots? What I mean is, something like, "OK, from the beginning of group XYZ, in 1959, until *Crisis* in 1986, this was the history of the membership of the group. Then, between *Crisis* in '86 and *Zero Hour* in '92, *this* was the history of the membership of the group. Then, post-*Zero Hour*, *this* was the history of the group." And so on.

This approach might be a big help with any major DC group, particularly JLA and LoSH, who've each suffered more reboots than I can even remember, let alone understand. Relatively minor retcons, like Black Canary I becoming Black Canary II, could be included in a given era's history, as long as they don't constitute a radical change to the events depicted in past stories. But the big magillas, the real restarts, get a whole new Roll Call.

This method might also serve for any group that has had repeated contradictory retcons. (Phoenix, anyone?) Whaddaya think?

The Captain *replies:*

That's sorta what I did with Justice League, Mark — I did a two-parter, with the pre-*Crisis* team in the first part and the post-*Crisis* team in the second. It seemed a natural break.

Readers: Are you* sure *you want The Captain to rattle off The Legion's roll call? (And this is The Legion from 20 years ago!)

But I still tried to make sense of it, because I'm a fanboy. And because I actually enjoy having my brains leak out of my ears. It's the only way I can get the voices in my head to stop, and I enjoy the silence.

But with something like Legion of Super-Heroes, the approach you suggest would almost be necessary. The current Legion has a lot of echoes of the classic '60s team, but only that — the many retcons over the years have rendered today's team virtually a new one, with a new history and background. Once they removed the central character and inspiration — Superboy — it became a different animal, akin to imagining The X-Men without Professor X.

And it's still evolving. A new Superboy is about to be introduced, as I write this column — in addition to the (retconned away) Earth-1 character, the (dead) pocket universe version, the current Kon-El, and Lord knows how many others. Already my brains are lining up at my ear canal in pre-leak mode.

Which is a pretty funny visual, if you think about it.

Speaking of the LSH, ***Dion Cautrell*** *of* ***Mansfield, Ohio****, says:*

I'd love to see the following super-team rosters, in order of preference, if/when you get to more such columns. Thanks for the great work you do every week.

1) Legion of Super-Heroes
2) Justice Society of America
3) Teen Titans
4) Doom Patrol
5) X-Men

The Captain *replies:*

Aieee! Another vote for the Legion (of several), proof positive that ***CBG*** readers are a cowardly and superstitious lot! Or maybe it shows tremendous confidence that The Captain can make sense of Mon-El/Valor/M'onel, "Five Years Later," and whether Lyle "Invisible Kid" Norg ever existed, and, if he did, whether he's dead, and, if he is, which of his deaths count? (Sob!)

Hey, any votes for Inferior Five? I've pretty much got that one covered ...

The INFERIOR five
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AWKWARDMAN THE MAN FROM A.G.W.E.R. (PONDEROUS OAF WRECKING EVERYTHING IN REACH).

Yep, here's The Inferior Five roll call!

Seriously, I've had some other votes, but so far The Legion is in the lead. That's a heads-up to you Justice Society fans (second biggest vote-getter, hint, hint) and others who would rather see something else (hint, hint, hint), to write in immediately. Otherwise, I'll be dusting off those old *Adventure Comics* in the next week or two.

In brightest day ...

The various columns on *Green Lantern* #76 (Apr 70), the famous "What have you done for the black skins?" issue, is still generating mail. ***Robert Loy*** *of* ***Charleston, S.C.****, writes:*

First, let me say how much I enjoy your ***CBG*** column. It has replaced Mark Evanier's *POV* as the first thing I turn to when each new issue arrives.

I enjoyed your exchange with ***Jack Dumpert*** in #1559, and the only thing I wanted to say is that was a lightning-bolt moment for me, too. Not only do I defend *GL* #76 but I won't even concede that it's simplistic or over the top. It still seems to me to be right on target. When I read of the atrocities going on all over the world in the paper every day, moral cancer is the only explanation I can come up with.

The only part of that issue that rubbed me the wrong way when I was 12 (and still to this day) is when Hal hung his head and said he had done nothing for the black folks. I thought he should have pointed out that he'd saved the planet countless times — including all the black residents.

As long as I've got you, I might as well chip in my three favorite Batman stories. No surprises here — all three of them are in the *Greatest Batman Stories Ever Told* collection (DC Comics, 1988), deservedly so in my opinion. ***(Spoiler Warnings Activated.)***

1) "To Kill a Legend!": Alan Brennert's masterpiece. The part where Batman explains to Robin how important it is that he stop the murders of Thomas and Martha Wayne and tells him that no one should have to be angry all their life, and the end, where he exclaims, "This time I didn't fail them," are two parts of this story I've never read (or written about to Captain Comics) without being emotionally overwhelmed. (*Detective Comics* #500, Mar 81)

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2) "The Autobiography of Bruce Wayne!": Just 'cuz I'm a romantic and it's so good to see Batman and Catwoman together. (*Brave and the Bold* #197, Apr 84)

3) "No Hope in Crime Alley!" (*Detective* #457, Mar 76)

One last thing: I wrote to you a couple years back regarding the *American Splendor* comic book and I remember you weren't that wild about Pekar's work. I would love to get your opinion on the *American Splendor* movie. For me, it was the closest I have come to feeling as if I were watching a comic book come alive. I recommend it highly, even if you don't love the comic book.

***The Captain** replies:*

I haven't seen *American Splendor* yet, but a number of people whose opinions I respect are agitating for me to do so. Your letter is one more poke in the ribs that it's time for me to take it in.

Thanks for the favorite Bat-stories (three excellent suggestions) and for rallying to the defense of *Green Lantern* #76. As I said, I think history will be kinder than some of today's critics. And thanks especially for mentioning me in the same sentence with the amazingly talented Mark Evanier. Sometimes I pinch myself when I realize the dream-team company I'm keeping (Craig Shutt, Peter David, Tony Isabella). Of course, sometimes I pinch myself because I like it. But let's pretend I didn't say that.

*And speaking of **Jack Dumpert** of **Buffalo, N.Y.**:*

Thank you for making my letter part of your column in ***CBG*** #1559 and for the kind remarks.

I'm curious about one thing: How did "F-bomb" (I'm sure I wrote F-bomb) get changed to "A-bomb"? In context that makes no sense, no sense at all.

Curious, isn't it, how that all-purpose word has found its way into mainstream comics? I wonder about its first appearance. It was the very first word, writ large, in Grant Morrison's *The Invisibles* in DC, and Jessica Jones in Marvel's *Alias* can't seem to get through a panel without it.

***The Captain** replies:*

With *Alias*, I actually approve the use of the "F-bomb," since it is vital to the characterization of Jessica Jones. It demonstrates her anger, it reveals her socio-economic upbringing, and it further demonstrates how different she is from a Captain America or a Scarlet Witch and suggests why she wouldn't fit in terribly well with The Avengers (and knows it). In the past, when most new (middle class) super-characters with "problems" were introduced — Nova, Darkhawk, Ms. Marvel, *etc.* — I always wondered why they didn't just join the newbie-friendly Avengers, where their financial needs would be covered, where they'd have emotional support, where they'd have Jarvis sewing their costumes. And, hey, if I were going to fight crime in my underwear, I'd be delighted to have Thor standing next to me when I did it — I sure wouldn't do it solo.

With Jessica Jones, though, I *never* wondered why she didn't join The Avengers — one good #&%$ out of her mouth, and the question evaporated. I call that "good writing."

But I won't suggest that the "F-bomb" is used well every time — or even most of the time. And, even though I'm not hypocrite enough to pretend the F-bomb doesn't find a home in my own mouth on occasion, I will say I usually find its use in comics offensive — particularly when used for shock value or to get a title a "mature" label. That gets my Spandex in a bunch.

But as long as it minds its place — its place being clearly marked "mature" titles — and doesn't find its way into *Avengers* proper, I can live with it.

And I have no idea about the "A-bomb" transposition. I no longer have your original e-mail, which I assure you I cut-and-pasted direct. Somewhere in the writing/editing blender, something happened. I'd like to say it's the sort of something about which Mr. Spock would say (as he so often did): "Captain, it's like nothing we've dealt with before." Unfortunately, it's not. Welcome to the wacky world of journalism, Jack, where we print our mistakes for the world to see. I am filled with shame.

*To my rescue comes **bpoulin**, who writes:*

This is just a note that yours is my favorite column in ***CBG***. I particularly like the Canceled Comics columns. It is good to see what I have been missing. My current comics reading has been limited to TPBs from local libraries and ***CBG*** due to money problems. I still have my collection in my parents' basement but I need an appointment each time I want to go down there and take something out. Again, thanks for the hours of enjoyment your column and ***CBG*** gives me.

***The Captain** replies:*

Glad to be of help, bpoulin. And thanks for your letter. Of course, that just brings me back to the prospect of that Legion of Super-Heroes Roll Call. What about it, gang? Isn't there something you'd rather see than The Captain's brains running out of his ears? Hint, hint? ✦

*Andrew Smith, who writes the **Captain Comics** syndicated newspaper column, can be reached at **capncomics@aol.com** or on his message board, **www.captaincomics.us**.*

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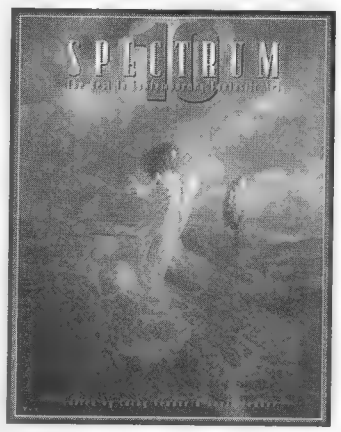

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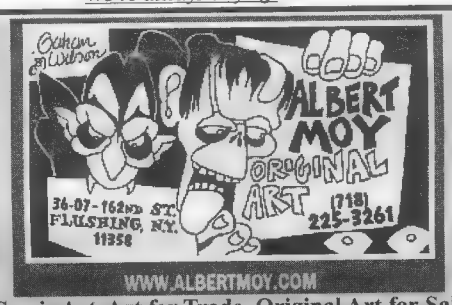

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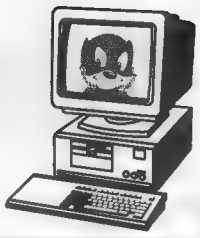

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All met their reserve price.
Populations reported are as of Aug. 13

***Amazing Fantasy* #15**
in CGC 7.0 (F/VF)
One of 18 copies in grade; there are 35 better, including 1 in 9.6.
$6,601

***Amazing Spider-Man* Vol. 1 #1**
in CGC 6.0 (F)
One of 31 copies in grade; there are 113 better including 1 in 9.8.
$3,200

***Captain Marvel Adventures* #48**
in CGC 9.4 (F+)
Only copy in grade; there are none better.
$3,000

***Batman* #608 (RRP Edition)**
in CGC 9.8 (NM/M)
1 of 3 copies in grade; there are none better.
$2,616

***Incredible Hulk* #181**
in CGC 9.4 (NM)
1 of 120 copies in grade; there are 67 better including 1 in 9.9
$2,000

***Batman* #608 (RRP Edition)**
in CGC 9.6 (NM+)
1 of 4 copies in grade; there are 3 better at 9.8.
$1,775

***Amazing Spider-Man* Vol. 1 #1**
in CGC 4.0 (VG)
1 of 48 copies in grade; there are 243 better. including 1 in 9.8
$1,651

Heritage wraps up 2003 before Thanksgiving

First Kurtzman file copies, Lieber art, more — offered in November sale

By **Brent Frankenhoff**

Heritage Comics Director of Auctions John Petty has a potential dilemma. "I always wonder how we're going to top our last auction," he told ***CBG***. "Fortunately," he added, "we always manage to. We get this great piece and this great piece and this other great piece for each sale, and that's what keeps this fun."

The Dallas-based firm's final Signature Sale for 2004, scheduled for Nov. 20-23 in nearby Arlington, Texas, is designed to continue that tradition of sales toppers with an assortment of lots designed to appeal to collectors. From Harvey Kurtzman and Stan Lee file copies to an African-American G.I. Joe action figure to the Mile High run of *Target Comics*, the event (and catalogs for the event) is bursting at the seams with items.

The Signature Auction begins Nov. 20 at the Wyndham Hotel's Superbowl Room with a Movie Posters session at noon CT, followed by a Famous American Illustrators Collection session at 6 p.m. CT. Comics sessions begin Nov. 21 at the Arlington Convention Center, which is also the site of the concurrently running Wizard World Texas. The first comics sessions get under way at noon CT in the Center's M1 and M2 rooms, with an original art session scheduled for 6 p.m. CT that evening. Two more comics sessions are scheduled for Nov. 22, beginning at noon CT for the first session and a second session again at 6 p.m., which will conclude with the sale of several Stan Lee file copies. The Signature Auction concludes Nov. 23 with a Rock and Roll and Hollywood Memorabilia session at noon CT.

Golden Age runs. According to Petty, the Mile High *Target Comics* run, which kicks off the first comics session Nov. 21, is "one of the few Mile High runs that's still mostly complete." Another Golden Age run featured in the first session comprises *Planet Comics* #1 through #65, with only a few missing issues.

G.I. Joe. The second comics session Nov. 21 begins with a G.I. Joe African-American action figure from 1965. In nearly perfect condition, the figure comes with its original box, instructions, and three unused sheets of insignia stickers. Petty said that he and G.I. Joe creator Don Levine had been at the G.I. Joe convention in San Francisco this summer promoting the then-upcoming San Diego Signature Auction that would include Levine's prototype for the military action figure, when an older woman, "walked up to our table with a shopping bag. We were sitting there with Mr. Levine, and the woman said, 'My husband had this for years and now he's gone. Is it worth anything?' She went around to a bunch of dealers and collectors at the show, got opinions on exactly what she had, and decided her best option was to auction it."

Lieber collection. Among the second comics session's other highlights is a massive original-art sale, including a number of pieces by long-time Marvel artist Larry Lieber. Petty said he reached Lieber through the artist's brother, Stan Lee. Petty made arrangements to meet with Lieber earlier this year at the artist's New York City apartment. "He initially said he had a bunch of Hulk and Spider-Man newspaper strip originals," Petty added. "When I got to his apartment, he reached behind his couch and started pulling out big manila envelopes marked, 'Marvel Art Returns,' and postmarked from the mid-1980s and he said, 'I don't know if this is worth anything.' We started opening envelopes and found pages from *Rawhide Kid, Kid Colt Outlaw, Amazing Spider-Man Annual* #5, the cover of *Human Torch* #2, the covers of several black-and-white Marvel magazines of the 1970s, and more. Larry's one of those guys that I hope does really well on the sale."

Dave Berg. Another artist with a number of originals in this auction is the late Dave Berg. According to Petty, Berg's daughter Nancy contacted Heritage about selling some of her collection of her father's work. "She has a lot of the originals and a lot of unusual pieces," he said, "not just 'The Lighter Side of ...' Dave Berg had much more of a career than most people are aware of. He ghosted for Eisner on *The Spirit* and worked on *Captain Marvel* for Fawcett, among other publishers. I've enjoyed learning more about Berg and his career and what a versatile artist he is. In a future sale, we'll have some Berg file copies."

And more. The third comics session, which begins Nov. 22 at noon CT, features a large selection of DC Golden and Silver Age titles as well as a sampling of Silver Age comics from other publishers. The session concludes with Heritage's first sale of Harvey Kurtzman file copies. "While we've had Harvey's art in past auctions," Petty said, "this is probably the best batch of Kurtzman comics we'll offer. Anyone collecting Gaines file copies needs to get some of these. What a perfect companion piece!" Petty added that the consignment came directly from Denis Kitchen, who has been an agent for the Kurtzman family for years.

The fourth and final comics session Nov. 22 features Marvel comics from the Golden Age (when the company was known as Timely and, later, Atlas) and the Silver Age and concludes with another offering of Stan Lee File Copies. Petty said, while those file copies are getting to the end, "We're talking with Stan about offering other items. You have not seen the last of Stan at Heritage."

A full-color catalog with descriptions of every lot is available from Heritage for $50 by calling (800) 872-6467. Lots can be viewed and bid on at Heritage's website at *www.HeritageComics.com*. ✦

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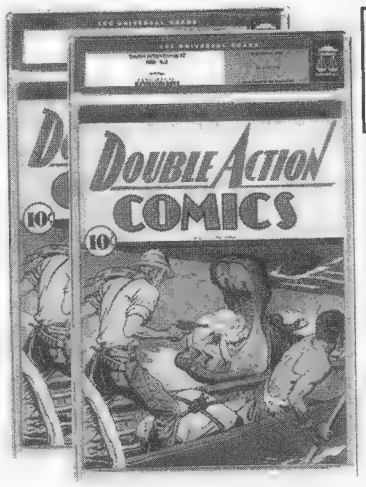
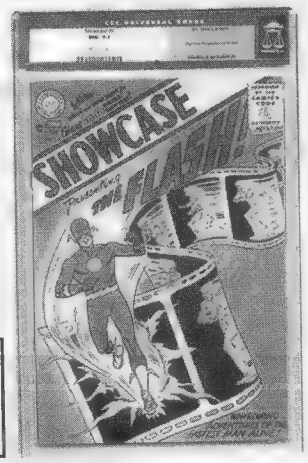
PGC MINT

I sell only "THE BEST"
in CGC graded comic books



Double Action #2
CGC NM 9.2 1940
The Rarest comic book!



Showcase #4
CGC NM 9.2 1956
The "Grail" of the DC Silverage

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Amazing Fantasy #15
CGC NM 9.4 1962
The "Grail" of the Marvel Silverage

I am Buying high grade comic books from 1933 through 1967.
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Sensation
#26 (gd/vg) $125.00
#34 (gd+) spine split $60.00
#38 (vg) bottom staple pop, writing on cvr $100.00
#41 (gd/vg) writing on cvr $80.00
#48 (vg-) piece out of cvr $90.00
#61 (vg-) $85.00
#82 (vg) $100.00
#83 (vg/fn) $150.00
#85 (vg) name on cvr $90.00
#87 (fn-) $160.00
#88 (vg+) back cvr 1/2 cut $50.00
#91 (fn) miscut $200.00
#92 (gd/vg) $90.00
#94 (gd+) top staple pop $80.00
#114 (vg/fn) $90.00

Wonder Woman
#5 (gd) loose cvr, name on cvr $150.00
#21 (gd+) spine split $150.00
#26 (fr/gd) $80.00
#37 (gd) spine split $60.00

Looney Tunes
#2 (fr) $125.00
#52 (gd/vg) $10.00
#53 (vg) $12.00
#71 (fr/gd) $5.00
#73 (fn) $30.00

Fox and the Crow
#1 (gd) hole in cvr $130.00
#6 (fr) $25.00
#38 (gd) $20.00
#56 (gd) tape on spine $6.00

Frisky Fables vol.4
#2 (vg) $14.00

Funny Folks
#1 (gd+) top staple pop, pencil on cvr $40.00
#38 (vg/fn) $20.00

Funny Stuff
#62 (vg/fn) $24.00

Goofy Comics
#36 (vg) $11.00

Happy Rabbit
#44 (vg-) $8.00

Heckle and Jeckle
#4 (vg) $25.00

Krazy Komics
#5 (gd/vg) $30.00

Leading Comics
#39 (vg+) $20.00
#58 (fn-) $28.00

Baby Huey
#40 (fn) $10.00
#61 (fn) $6.00

Baby Huey in Duckland
#1 (gd) $13.00

Captain Jiji
#1 (vf) w/glasses $60.00
#1 (vf+) w/glasses $60.00

Casper
#4 (fr) Paramount $30.00
#77 (vg) $4.00
#86 (gd/vg) $3.00

Casper and Nightmare
#8 (gd/vg) $3.00

Hot Stuff Sizzlers
#14 (vg) date stamp $5.00

Little Audrey
#13 (fn-) $22.00
#98 (fn-) $4.00

Little Audrey TV Funtime
#2 (gd+) $7.00

Little Lotta Foodland
#3 (fn+) $25.00
#18 (fn/vf) $24.00

Paramount Animated Comics
#1 (vg-) Harvey Hits #60 ..... $65.00

Sad Sack
#175 (vg) $4.00
#258 (vf-) $3.00

Spooky
#82 (vg+) water mark $4.00

Super Richie
#2 (vf/nm) $20.00

True 3D
#1 (vg-) w/glasses $7.00

Wendy Witch World
#1 (vg+) $20.00

All American Western
#111 (vg/fn) $60.00

All Star Western
#59 (vg) $42.00
#64 (vg+) $55.00
#65 (vg) tiny hole through book $40.00
#82 (vg/fn) $25.00
#91 (fn-) $35.00
#108 (vg) $25.00

Apache Kid
#1 (fr) $20.00

Badmen
#15 (vg+) $16.00

Bill Boyd Western
#10 (fn+) $65.00

Billy the Kid
#117 (vf/nm) $5.00
#117 (vf/nm) $5.00
#117 (vf) $4.00

Black Cat Western
#19 (gd+) $25.00

Black Diamond Western
#14 (vg) $12.00
#15 (fn-) $30.00
#16 (fn-) $30.00
#20 (vg/fn) $20.00
#24 (gd/vg) $15.00

Black Fury
#17 (vg/fn) $20.00

Black Rider
#10 (fn) $85.00

Blazing West
#3 (vg) $20.00
#15 (gd/vg) $14.00
#17 (fn-) $22.00

Blazing Western
#1 (gd/vg) $30.00

Bob Colt
#2 (vg/fn) $50.00

Bobby Benson's B-Bar-B Riders
#3 (vg/fn) $26.00
#10 (fn-) $30.00
#10 (gd) $15.00
#15 (vg) $18.00

Buffalo Bill
#2 (vg-) $18.00

Buster Crabbe
#3 (fn-) $150.00

Cheyenne Kid
#40 (fn-) $4.00

Chief Victorio's Apache Massacre
(vg) $85.00

Cisco Kid
#7 (fn-) $25.00
#12 (vg/fn) $15.00
#12 (vg/fn) $12.00
#19 (vg/fn) $16.00
#22 (vg/fn) $14.00

Cow Puncher
#1 (gd) $50.00

Cowboy Western Comics
#17 (vg) $60.00
#18 (vg) $33.00
#27 (fn-) $125.00
#39 (fn) $22.00
#51 (vg+) $14.00

Cowpuncher
(fr/gd) $18.00

Crack Western
#74 (vg) $16.00

Dale Evans
FC #479 (vg+) $42.00
#5 (fn-) DC $65.00
#11 (gd/vg) DC $30.00
#13 (vg/fn) DC $45.00
#14 (vg) DC $28.00
#15 (vg) DC $35.00
#20 (vg+) DC $25.00
#20 (fn) $14.00

Durango
#7 (vg-) $20.00

Flying A's Range Rider
#16 (gd) $5.00

Gene Autry Bond of the Broken Arrow
(vf/nm) Quaker Oats Giveaway $90.00

Gene Autry Comics
FC #75 (gd) $35.00
#2 (vg/fn) $400.00
#4 (fr/gd) $15.00
#9 (gd+) $17.00
#12 (vg) $20.00
#15 (vg+) $20.00
#19 (vg) $20.00
#21 (vg+) $18.00
#77 (fn) $15.00
#79 (fn/vf) $20.00
#79 (fn+) $15.00
#86 (vf-) $20.00
#89 (fn+) $20.00
#91 (vf) $20.00
#92 (fn+) $20.00
#95 (fn/vf) $20.00

Gene Autry Death Card Gang
(vf/nm) Quaker Oats Giveaway $90.00

Gene Autry Phantom of the Cave
(vf) Quaker Oats Giveaway $60.00

Gene Autry Riddle of Laughing Mountain
(vf/nm) Quaker Oats Giveaway $90.00

Gene Autry Secret of Lost Valley
(vf/nm) Quaker Oats Giveaway $90.00

Gene Autry's Champion
#11 (vg+) $7.00

Ghost Rider
#1 (vf/nm) $900.00

Golden Arrow
#5 (vg) $45.00

Gunhawk
#12 (vg+) $45.00

Gunsmoke Western
#48 (fr/gd) $6.00

Hooded Horseman
#21 (gd+) (#1) $15.00

Hopalong Cassidy
#13 (vf-) $65.00
#17 (vf) $100.00
#17 (fn+) pencil on cvr $100.00
#21 (fn-) $50.00
#21 (vg) $20.00
#23 (fn) $55.00
#31 (gd/vg) $20.00
#37 (vg/fn) $30.00
#38 (vg-) $20.00
#41 (vg+) $27.00
#92 (vg/fn) $60.00
#132 (fr) water marks $5.00

Indian Braves
#3 (vg) $12.00

Indian Chief
#7 (fn/vf) $12.00
#7 (gd) $4.00
#12 (vg) $8.00
#19 (fn) $5.00
#21 (fn/vf) $10.00

Indian Fighter
FC #904 (fn/vf) $15.00
#904 (fn) piece out of back $5.00
#1 (vg+) $18.00

Indian Warriors
#8 (fn-) (L.B. Cole cover) $30.00

Indians
#6 (gd) $18.00
#16 (vg+) $18.00

Jimmy Wakely
#1 (gd/vg) $150.00
#1 (gd/vg) $145.00
#10 (vf) small chip at top $160.00

Johnny Mack Brown
FC #685 (fn-) $20.00
#2 (gd) $14.00

Johnny Ringo
FC #1142 (vf) $25.00

Kid Colt Outlaw
#11 (gd) coupon cut $20.00
#20 (vg+) $35.00
#36 (gd/vg) $22.00
#39 (vg) $30.00

Kid Cowboy
#2 (gd) $18.00

Little Beaver
FC #744 (vf+) $20.00

Lone Ranger
#2 (fn) $125.00
#3 (gd/vg) $20.00
#4 (gd+) $30.00
#5 (vf-) $135.00
#5 (fn-) $65.00
#15 (fn-) $40.00
#34 (vg/fn) $20.00
#44 (fn-) $15.00
#72 (fn-) $25.00
#74 (vg+) $10.00
#77 (vg+) $12.00
#78 (fn) $12.00
#101 (gd+) name on cvr $6.00
#135 (vf) $45.00

Lone Ranger Movie Story
(vg) $35.00

Lone Ranger's Golden West
#3 (vg) $14.00

Monte Hale
#33 (vg) $30.00
#34 (vg) $27.00
#40 (fn-) $35.00
#40 (gd) $14.00
#41 (fn/vf) $50.00
#43 (vg) $20.00
#47 (vg) $28.00
#52 (vg+) $20.00
#53 (vg/fn) $25.00

Pioneer West Romances
#5 (vg+) $42.00
#6 (vg) $32.00

Prize Western
#69 (gd/vg) $19.00
#71 (vg/fn) $24.00
#81 (fn-) $40.00

Real Western Hero
#72 (vf/nm) $115.00
#72 (fn-) missing top staple $50.00
#73 (fn/vf) $75.00
#75 (fn+) $65.00

Red Mountain featuring Quantrell's Raiders!
(gd) $25.00

Red Ryder
#101 (gd-) $6.00

Redskin
#7 (gd/vg) $14.00
#9 (vg+) $14.00
#10 (vg+) $16.00
#12 (vg) $15.00

Rocky Lane
#3 (gd/vg) $24.00
#6 (fn-) $55.00
#6 (gd) $14.00
#7 (vg/fn) $55.00
#10 (vg+) $40.00
#12 (vg/fn) $35.00
#14 (vg/fn) $55.00
#16 (vg/fn) $25.00
#16 (vg/fn) $25.00

Rod Cameron
#1 (fn-) $150.00
#2 (fn/vf) $125.00
#4 (fn-) $50.00
#16 (vg/fn) $40.00

Roy Rogers
#8 (gd/vg) $20.00
#15 (vg-) $15.00
#27 (vg+) $18.00
#46 (fn) $45.00
#62 (vf-) $40.00
#76 (vf) $25.00
#82 (vf) $30.00
#86 (vf+) $30.00
#96 (vg+) $15.00

Saddle Justice
#7 (gd/vg) $50.00

Silvertip f.c.
#731 (fn/vf) $22.00
#835 (fn/vf) $25.00
#898 (vf/nm) $26.00
#898 (vf-) $12.00

Six-Gun Heroes
#1 (fn) $195.00
#15 (fn/vf) $50.00

Six-Gun Western
#3 (fn/vf) $45.00

Straight Arrow
#2 (pr/fr) $5.00
#4 (gd/vg) $25.00
#4 (vg/fn) $25.00
#4 (gd/vg) $25.00
#5 (vg-) $40.00
#6 (vg-) $40.00
#7 (vg-) $35.00
#8 (fr/gd) $10.00
#9 (gd) $20.00
#10 (vg/fn) $30.00
#10 (vg/fn) $30.00
#10 (vg-) $25.00
#12 (vg+) $30.00
#13 (vg) $30.00
#14 (vg-) $25.00
#16 (gd+) $14.00
#17 (vg-) $20.00
#17 (gd+) $14.00
#18 (gd) spine split loose cvr $8.00
#20 (gd/vg) $20.00
#21 (vg-) $27.00
#22 (vg) $35.00
#23 (gd/vg) $15.00
#24 (vg) $25.00
#25 (vg) $20.00
#26 (vg+) $22.00
#27 (vg+) $22.00
#28 (vg/fn) $25.00
#29 (vg/fn) $20.00
#30 (fn/vf) $40.00
#31 (vg/fn) $20.00
#32 (vg) $15.00
#33 (fn-) $20.00
#34 (vg) $12.00
#35 (vg) $16.00
#36 (vg) $14.00
#38 (fn-) $22.00
#39 (fn-) $40.00
#44 (fn-) $20.00
#44 (gd/vg) $10.00
#48 (vg+) $20.00
#49 (vg+) $18.00

Straight Arrow's Fury
#1 (fn) $70.00

Sunset Carson
#3 (fn-) $275.00

Tex Morgan
#8 (vg) $20.00

Tex Ritter
#2 (vg/fn) $40.00
#3 (gd/vg) $20.00
#7 (vg+) $35.00
#9 (fn/vf) $55.00
#9 (vg) $35.00
#11 (fn) $45.00
#12 (nn-) $100.00
#13 (fn+) $50.00
#14 (vf) $90.00
#16 (vf-) $55.00

Tex Taylor
#5 (vg/fn) $35.00
#6 (vg) $19.00
#6 (vg) $18.00
#7 (vg) $25.00
#7 (vg-) $25.00
#8 (gd) $30.00

Texan
#6 (vg) $22.00
#14 (vg/fn) Matt Baker art $55.00

Texas Rangers
#17 (vf-) $15.00
#20 (vg/fn) $8.00
#70 (fn) $5.00

Tim Holt
#6 (vg) $40.00

Tim Tyler
#11 (vf-) $55.00

Tom Mix
#6 (gd) $35.00
#7 (vf/nm) $160.00
#7 (vg/fn) $50.00
#7 (gd) $45.00
#8 (CGC FN+ 6.5) $350.00
#8 (gd) $25.00
#11 (vg/fn) $45.00
#11 (gd-) $20.00
#12 (vg+) $45.00
#12 (vg) $40.00
#15 (vg+) $40.00
#16 (vg/fn) $45.00
#16 (vg) $25.00
#16 (gd/vg) $18.00
#17 (fn-) $40.00
#21 (fn-) $40.00
#25 (fn) $45.00
#26 (vg) $20.00
#30 (fn/vf) $40.00

Tomahawk
#2 (fr/gd) $50.00
#13 (gd/vg) $32.00
#16 (vg) $38.00

Tonto
#2 (fn-) $30.00
#3 (vg/fn) $17.00
#15 (vg/fn) $14.00
#27 (vf/nm) $18.00

Two Gun Western
#11 (vg) $26.00

Two-Gun Kid
#1 (pr) $20.00
#4 (gd) $40.00
#7 (vg-) name in pencil $45.00
#12 (gd/vg) $44.00
#25 (vg+) $40.00
#35 (fn) $30.00
#36 (vg+) pen on cvr $25.00

Wagon Train
#8 (vg) $10.00

Western Adventures
#3 (fn-) $28.00

Western Comics
#2 (vg+) $100.00
#5 (vf-) $80.00
#7 (vg+) $35.00
#13 (gd+) $20.00
#15 (vg/fn) $35.00
#16 (fr/gd) $16.00
#29 (vg/fn) $35.00
#30 (vg/fn) $40.00
#30 (vg/fn) $40.00
#32 (fn) $50.00
#79 (fn) $30.00

Western Fighters
#5 (vg) $12.00

Western Fighters vol.2
#5 (vg) $9.00

Western Fighters vol.4
#3 (vg+) $20.00

Western Hero
#76 (vg+) $60.00
#76 (gd/vg) $25.00
#77 (vg-) $26.00
#79 (vg/fn) $24.00
#79 (vg) $20.00
#83 (fn-) $30.00
#88 (vg+) $25.00
#95 (vg/fn) $30.00
#102 (vg) $18.00

Western Outlaws
#65 (fn-) $35.00
#70 (vg) $20.00

Western Roundup
#3 (vg) $25.00

Western True Crime
#3 (gd/vg) date stamp $40.00

Westerner
#14 (vg/fn) $30.00
#25 (vg+) $17.00
#26 (vg) $14.00
#40 (gd/vg) $8.00

Wild Bill Hickok
#9 (fr/gd) $14.00

Wild Western
#19 (vg+) $24.00
#34 (vg) $22.00
#38 (vg-) $20.00
#40 (vg) writing on cvr $25.00
#45 (vg) $22.00
#46 (vg+) $25.00

Will Rogers
#2 (gd/vg) $35.00

Zane Grey's Heritage of the Desert
FC #236 (vg/fn) $7.00

Zane Grey's King of the Royal Mounted
FC #283 (fn-) $35.00
#340 (fn/vf) $26.00
#340 (vg) $12.00
#10 (vg/fn) $7.00

Zane Grey's Mysterious Rider
FC #301 (fn) $16.00
#301 (vg/fn) $13.00

Zane Grey's Nevada
FC #412 (vg) $4.00

Zane Grey's River Feud
FC #484 (vf) $20.00
#484 (vf-) $15.00

Zane Grey's Shadow on the Trail
FC #604 (fn) $13.00
#604 (fn-) $12.00

Zane Grey's Stories of the West
#29 (vf) $10.00

Zane Grey's Thunder Mountain
FC #246 (vg) $14.00

Vampire Tales
#1 (vf-) $30.00

Vampirella
#5 (vf) $100.00
#7 (vf-) $60.00
#7 (vf-) $50.00
#11 (vf) $50.00
#12 (fn/vf) $30.00
#17 (vf-) $45.00
#17 (fn/vf) $25.00
#79 (fn+) $13.00

Amazing-Man Comics
#11 (vg-) $275.00
#24 (gd/vg) sm spine split $120.00

America's Best
#19 (gd+) $100.00

An Earth Man on Venus
#1 (fn-) Avon $300.00

Big Top Comics
#2 (gd) $12.00

Black Phantom
#1 (vf) $225.00

Blackhawk
#14 (fn/vf) $350.00
#30 (vf) $225.00
#50 (vg/fn) $55.00
#51 (vg+) $55.00
#57 (vg) $40.00
#58 (gd/vg) $45.00
#63 (vg+) $45.00
#66 (vg) $40.00
#74 (vg) $45.00
#77 (vg/fn) $35.00
#78 (vg/fn) $50.00
#85 (fn-) $38.00

Blue Beetle
#46 (fn-) date stamp $150.00
#59 (fn+) $100.00

Blue Bolt
#106 (vg/fn) $145.00
#110 (vf) $350.00

Blue Ribbon
#9 (fn) color touch $650.00
#16 (vg) $350.00

Boy Comics
#3 (vf) Mile High $8,500.00
#26 (vg/fn) $65.00
#30 (vg+) $50.00
#35 (fr) $18.00
#48 (vg/fn) $25.00
#49 (vg/fn) $25.00
#52 (gd/vg) $14.00
#55 (gd/vg) $13.00
#57 (gd/vg) $16.00
#58 (vg/fn) $25.00
#58 (fr/gd) $15.00
#59 (vg+) $25.00
#66 (gd/vg) $28.00
#72 (vg+) $30.00
#72 (fr/gd) $12.00
#77 (vg+) $20.00
#80 (vg+) $30.00
#82 (vg/fn) $25.00
#83 (vg+) $15.00
#83 (vg) $11.00
#86 (vg) $10.00
#87 (fn-) $35.00
#95 (vg+) $15.00
#118 (fr) $6.00
#119 (vg/fn) $35.00

Boys' Ranch
#6 (vg/fn) $65.00

Buccaneer
#8 (fn/vf) IW reprint $15.00
#12 (fn-) $15.00
#21 (vg/fn) $80.00

Captain America
#6 (vf-) $2,800.00
#7 (fn/vf) $3,000.00
#52 (vf-) $900.00

Captain Atom
#1 (vf) $150.00

Captain Marvel
#3 (vg/fn) $600.00
#35 (gd-) $60.00
#60 (vf-) $145.00
#79 (gd/vg) $34.00

Captain Marvel Jr.
#2 (fr) no back cover, missing piece of front $60.00
#36 (vg-) $65.00
#41 (fn) $120.00
#48 (fn) $75.00
#80 (vg/fn) $70.00
#82 (fn) $55.00

Captain Midnight
#44 (vg+) $55.00
#51 (vg) $35.00

Captain Silver's Log of the Sea Hound
(gd) $24.00

Catholic Comics
#6 (vg+) $30.00
#77 (vf) $40.00

Crack Comics
#27 (fn+) $265.00
#27 (gd/vg) $150.00
#53 (gd/vg) $27.00

Crackajack Funnies
#27 (vf-) $250.00
#29 (gd+) name on cvr $55.00
#30 (fn) $150.00
#36 (vf) $350.00

Danger Is Our Business
#9 (fn/vf) $50.00

Danger Is Their Business
#11 (vg) $17.00

Daredevil
#42 (gd/vg) $23.00
#70 (vg+) $35.00
#73 (fr/gd) $8.00
#82 (vg/fn) $28.00
#82 (vg/fn) $24.00
#82 (vg) $18.00
#97 (fn) $30.00
#101 (vg) $12.00
#108 (fn-) $20.00
#132 (vg/fn) $15.00

Doc Savage Comics
#2 (fr) $65.00

Don Winslow
#2 (vg/fn) $65.00
#49 (vg) $20.00

Dorothy Lamour
#2 (gd/vg) $32.00

Double Comics 1941
(gd/vg) $375.00

Dynamic
#17 (vg/fn) used in Seduction of the Innocent $175.00

Eagle
#1 (vg) $370.00

Eh!
#3 (fr) $17.00
#6 (vf-) $85.00

Exciting
#29 (vg/fn) small piece out corner $150.00

Face, The
#1 (fr/gd) piece out of CF $75.00

Famous Funnies
#103 (fn/vf) $100.00

Fantastic Comics
#6 (fn+) rest $300.00

Fawcett Miniatures
Captain Marvel Jr.
(vf/nm) $135.00

Fawcett Miniatures
Captain Marvel, Horn of Plenty
(vf/nm) $135.00

Feature Comics
#37 (gd/vg) $80.00
#97 (gd/vg) $20.00
#98 (gd/vg) $20.00
#144 (gd/vg) $18.00

Feature Presentation
#5 (gd/vg) $70.00

Fight Comics
#42 (vf-) $80.00
#49 (fn-) $80.00
#54 (vg) piece out bottom cvr $50.00
#61 (fn/vf) $275.00

Fighting American
#2 (fn-) $225.00

Fighting Yank
#16 (vg) $110.00
#18 (CGC VF/NM 9) $750.00
#19 (CGC FN+ 6.5) $250.00
#21 (vg+) $175.00
#27 (vf) $250.00

Firehair
#8 (vg) $22.00

Flying Saucers
#1 (vg-) $125.00

Four-Most vol.6 #4
(vg/fn) $18.00

Frankenstein
#12 (fr) most of spine gone $25.00

Funnies
#43 (vg/fn) $140.00
#50 (fn/vf) $165.00
#52 (fn) $90.00
#56 (fn/vf) $145.00
#58 (vg) $135.00

Green Hornet
#25 (vg/fn) $130.00
#44 (vf+) $275.00

Green Lama
#7 (CGC VF+ 8.5) off-white pages $350.00

Heroic Comics
#17 (vf-) $100.00
#30 (fn) $25.00
#37 (vg/fn) $20.00
#62 (gd) $6.00

Hit Comics
#48 (gd) extra staples, tape repair $20.00

Hot Rod And Speedway
#2 (vg-) $25.00

Hot Rod Comics
#1 (gd/vg) $50.00
#4 (vg+) $40.00
#5 (vg-) $30.00

Hot Rod King
#1 (vg) $42.00

Human Torch
#1 (vf) (rest) $6,500.00

Humor
#7 (gd+) $8.00

Ibis
#3 (fn) $250.00

Jackpot
#6 (vg+) restoration $225.00

Jet
#2 (gd+) $25.00

Jo-Jo
#14 (vg+) $125.00
#20 (vg/fn) $150.00

Jumbo Comics
#79 (fn/vf) $150.00
#92 (gd) $25.00
#93 (fn/vf) $120.00
#97 (fn) $120.00
#99 (vf-) $160.00
#99 (gd/vg) $45.00
#105 (vf-) $150.00
#107 (fn) $90.00
#107 (vg+) staple pop $50.00
#108 (fn/vf) $90.00
#109 (fn+) $80.00
#112 (gd) $25.00
#114 (fn-) $90.00
#115 (fn/vf) $90.00
#115 (vg+) $45.00
#134 (vf-) $175.00
#134 (fn) miscut $90.00
#136 (fn-) $65.00
#138 (vg/fn) $55.00
#139 (fn) $70.00

Jungle Comics
#12 (vg-) tape on spine $125.00
#40 (vf-) $275.00
#79 (fn/vf) $175.00
#80 (fn-) $60.00
#88 (vg-) $48.00
#89 (vg+) $35.00
#97 (fn-) name in pencil $75.00
#97 (vg+) $45.00
#98 (fn-) Seduction of the Innocent $190.00
#100 (fn/vf) $55.00
#107 (fn/vf) $125.00
#107 (fn) $55.00
#109 (vf-) $100.00
#111 (fn/vf) $90.00
#115 (fn+) $90.00
#117 (vf-) $100.00
#131 (fn-) $50.00
#143 (fn) $50.00
#162 (fr) $15.00

Kaanga Jungle King

EYE ON eBay

Oct. 26-Nov. 1, 2003 CGC auctions

by **Darryl Buchanan**

Dollar volume on eBay auctions dropped back a bit after last week's extraordinary auctions for high-grade copies of *Superman* #1, *Superman* #2, and *Amazing Spider-Man* #14. Those three copies alone accounted for $60,950 of last week's totals.

This week contained a more normal set of auctions. The high bid registered for the week was $6,601 for a copy of *Amazing Fantasy* #15 in 7.0 (FN/VF) condition.

GOLDEN AGE: A high-grade copy of *Captain Marvel Adventures* #48 topped this week's Golden Age comic books. The copy in 9.4 (NM) condition went for an even $3,000. This price is a record for *any* issue of *Captain Marvel Adventures* sold in the last year and a half on eBay.

A rare copy of *New Comics* #6 in 7.5 (VF-) condition brought a high bid of $2,025. This issue, from July 1936, pre-dates the appearance of *Action Comics* #1. The only comparable-grade copy of this issue auctioned in the last year and a half was the Nicolas Cage copy of #6 in 8.0 that brought $2,000 a year ago.

Next up is a copy of *All-Star Comics* #8 in restored 6.5 (FN+) condition that went for $1,775. This issue marks the first appearance of Wonder Woman.

SILVER AGE AND NEWER: Spider-Man resumed his accustomed place near the top of eBay auctions. After the previously mentioned *Amazing Fantasy* #15 that took the top spot for the week is a copy of *Amazing Spider-Man* #1 in 6.0 (FN) condition coming in second at $3,200. Week in and week out, it seems there are always a couple of copies of *Amazing Fantasy* #15 and *Amazing Spider-Man* #1 in the Top 10.

A nice high-grade copy of *Avengers* #4 came in next on the list. The copy in 9.2 (NM-) condition brought $2,616. This popular issue features the first Silver Age appearance of Captain America. The rarity of this issue in high grade is made obvious by noting that it has been almost a year since another 9.2 copy of this issue has appeared on eBay.

Again this week, another auction of a less-than-a-year-old book going for multiple thousands of dollars occurred. A Signature Series copy of *Batman* #608 (the Retailer Incentive Edition) in 9.8 (NM/MT) condition brought $2,950. This beats the record set just last week of $2,425 for the same issue and condition (only *not* Signature Series)!

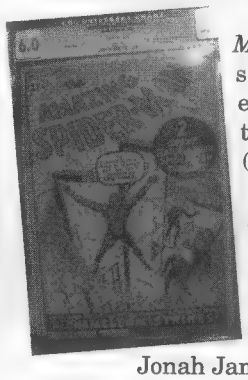
IN DEPTH: This week, there were 1,423 auctions recorded receiving bids, versus 1,420 last week and 1,397 two weeks ago. Total dollar bidding was $193,235, versus $298,578 last week and $221,311 two weeks ago. There were 18 auctions receiving bids of $1,000 or more, compared with 28 last week and 39 two weeks ago.

***Darryl Buchanan** can be reached at **dbuchanan@ the comicsheet.com**.*

Noteworthy CGC Closing Prices on eBay (All copies are unrestored)

Issue	Grade	Price
100 Pages Of Comics #1	6.0	$428
Action Comics #257	9.0	$199
Adventure Comics #265	9.0	$183
Adventure Comics #431	9.4	$150
All New Comics #10	9.0	$749
All Select Comics #6	6.0	$650
All Top Comics #11	7.5	$400
All-American Comics #73	5.5	$157
All-Star Western #10	9.0	$404
Amazing Adventures #1	5.0	$162
Amazing Fantasy #15	7.0	$6,601
Amazing Fantasy #15	1.5	$1,300
Amazing Spider-Man #1	6.0	$3,200
Amazing Spider-Man #1	4.0	$1,651
Amazing Spider-Man #2	6.0	$920
Amazing Spider-Man #4	6.5	$699
Amazing Spider-Man #6	7.5	$770
Amazing Spider-Man #7	7.5	$590
Amazing Spider-Man #8	5.0	$175
Amazing Spider-Man #9	6.0	$355
Amazing Spider-Man #10	7.5	$393
Amazing Spider-Man #10	6.5	$220
Amazing Spider-Man #11	5.5	$350
Amazing Spider-Man #12	7.5	$360
Amazing Spider-Man #12	7.0	$256
Amazing Spider-Man #13	7.5	$365
Amazing Spider-Man #13	5.5	$189
Amazing Spider-Man #15	7.5	$355
Amazing Spider-Man #16	9.0	$827
Amazing Spider-Man #16	6.5	$176
Amazing Spider-Man #17	8.5	$580
Amazing Spider-Man #18	7.0	$203
Amazing Spider-Man #19	8.5	$248
Amazing Spider-Man #20	8.0	$355
Amazing Spider-Man #20	6.0	$155
Amazing Spider-Man #21	8.0	$211
Amazing Spider-Man #24	8.0	$203
Amazing Spider-Man #25	8.5	$280
Amazing Spider-Man #25	7.5	$200
Amazing Spider-Man #25	6.5	$204
Amazing Spider-Man #26	8.0	$228
Amazing Spider-Man #27	8.0	$203
Amazing Spider-Man #28	7.0	$183
Amazing Spider-Man #30	8.0	$170
Amazing Spider-Man #32	9.4	$610
Amazing Spider-Man #32	9.0	$214
Amazing Spider-Man #32	8.0	$150
Amazing Spider-Man #34	8.0	$220
Amazing Spider-Man #39	8.0	$228
Amazing Spider-Man #40	9.0	$416
Amazing Spider-Man #43	8.0	$123
Amazing Spider-Man #48	8.5	$130
Amazing Spider-Man #50	9.2	$900
Amazing Spider-Man #50	8.0	$325
Amazing Spider-Man #50	6.5	$133
Amazing Spider-Man #50	6.5	$138
Amazing Spider-Man #50	6.5	$163
Amazing Spider-Man #56	9.4	$261
Amazing Spider-Man #96	9.4	$194
Amazing Spider-Man #97	9.0	$160
Amazing Spider-Man #100	9.0	$176
Amazing Spider-Man #122	8.5	$152
Amazing Spider-Man #122	8.5	$186
Amazing Spider-Man #122	8.0	$150
Amazing Spider-Man #129	9.0	$399
Amazing Spider-Man #129	9.0	$449
Amazing Spider-Man #129	7.0	$203
Amazing Spider-Man #136	9.6	$338
Amazing Spider-Man #142	9.4	$230
Amazing Spider-Man #148	9.4	$114
Amazing Spider-Man #161	9.6	$178
Amazing Spider-Man #165	9.6	$266
Amazing Spider-Man #166	9.6	$114
Amazing Spider-Man #167	9.6	$113
Amazing Spider-Man #174	9.6	$126
Amazing Spider-Man #194	9.4	$128
Amazing Spider-Man #238	9.6	$158
Amazing Spider-Man #300	9.6	$208
Amazing Spider-Man #300	9.6	$208
Amazing Spider-Man #362	9.4	$300
Amaz. Spider-Man V. 2 #36	9.9	$400
America's Best Comics #7	6.5	$1,025
Aquaman #1	6.5	$203
Aspen #1	9.8	$250
Astonishing Tales #25	9.6	$257
Atom #1	4.5	$129
Atom #12	9.4	$302
Avengers #4	9.2	$2,616
Avengers #4	5.5	$331
Avengers #12	8.5	$154
Avengers #32	9.6	$293
Avengers #36	9.6	$283
Avengers #93	9.4	$565
Batman #21	6.5	$449
Batman #24	6.0	$177
Batman #26	8.0	$830
Batman #38	6.5	$360
Batman #178	9.4	$357
Batman #232	9.0	$172
Batman #234	9.2	$178
Batman #251	9.4	$200
Batman #612	9.9	$128
Batman (2nd Print) #608	9.8	$111
Batman (RRP) #608	9.8	$2,950
Batman (RRP) #608	9.6	$1,775
Batman (RRP) #608	9.4	$910
Batman (Sketch)(DF) #612	9.8	$113
Batman: The Dark Knight Returns #1	9.8	$121
Black Cat #64	9.2	$166
Black Cat Comics #28	9.4	$328
Black Cat Mystery #50	1.0	$155
Black Cat Mystery Comics #36	9.2	$281
Black Cat Mystery Comics #47	9.4	$445
Black Terror #5	7.5	$485
Black Terror #14	8.5	$352
Blue Beetle (Fox) #1	4.5	$699
Brave And The Bold #60	9.0	$156
Brave And The Bold #68	9.0	$103
Bulletman #5	7.0	$536
Captain America #100	6.5	$103
Captain Marvel #1	9.4	$217
Captain Marvel Adventures #48	9.4	$3,000
Captain Science #2	8.0	$178
Chaos Effect: Alpha #	9.4	$153
Conan The Barbarian #1	9.4	$629
Conan The Barbarian #1	9.0	$200
Conan The Barbarian #1	9.0	$224
Conan The Barbarian #1	8.5	$180
Contact Comics #12	6.5	$560
Daredevil #1	5.0	$456
Daredevil #4	8.0	$191
Daredevil #5	8.5	$191
Daredevil #5	7.0	$122
Daredevil #13	9.0	$224
Daredevil #30	9.4	$199
Daredevil #37	9.4	$224
Daredevil #37	9.2	$113
Daredevil #42	9.4	$142
Daredevil #43	9.4	$202
Daredevil #43	9.4	$204
Daredevil #48	9.4	$154
Daredevil #87	9.6	$162
Daredevil #168	9.2	$113
Daring Mystery Comics #4	6.5	$995
Defenders #1	9.6	$599
Defenders #1	9.6	$699
Dell Giant #24	9.6	$188
Detective Comics #286	9.0	$199
Detective Comics #287	8.5	$134
Detective Comics #288	9.0	$136
Detective Comics #291	9.4	$565
Doctor Strange #169	9.6	$377
Doctor Strange #169	9.6	$384
Exciting Comics #42	6.0	$138
Exciting Comics #48	7.0	$200
Exciting Comics #52	7.0	$200
Fantastic Comics #15	6.0	$178
Fantastic Four #1	2.0	$1,475
Fantastic Four #2	3.5	$531
Fantastic Four #5	6.0	$950
Fantastic Four #5	5.0	$683
Fantastic Four #6	7.5	$867
Fantastic Four #7	5.0	$190
Fantastic Four #8	6.5	$356
Fantastic Four #10	5.0	$218
Fantastic Four #11	7.0	$480
Fantastic Four #13	7.0	$330
Fantastic Four #14	8.0	$300
Fantastic Four #20	7.5	$108
Fantastic Four #26	7.5	$225
Fantastic Four #28	6.5	$125
Fantastic Four #32	9.0	$192
Fantastic Four #36	9.0	$192
Fantastic Four #38	9.2	$206
Fantastic Four #38	8.5	$103
Fantastic Four #40	9.2	$361
Fantastic Four #43	9.4	$644
Fantastic Four #44	9.4	$480
Fantastic Four #46	9.0	$152
Fantastic Four #46	7.5	$120
Fantastic Four #47	9.4	$435
Fantastic Four #49	9.0	$595
Fantastic Four #50	7.5	$153
Fantastic Four #53	9.4	$625
Fantastic Four #55	9.6	$1,551
Fantastic Four #76	9.4	$139
Fantastic Four #81	9.4	$158
Fantastic Four #84	9.4	$113
Fantastic Four #86	9.6	$338
Fantastic Four #100	9.4	$218
Fantastic Four Annual #1	8.0	$419
Fantastic Four Annual #1	6.5	$174
Fantastic Four Annual #2	7.5	$182
Fantastic Four Annual #5	9.2	$115
Fight Comics #62	8.5	$113
Fighting Yank #10	7.0	$585
Flash #123	7.5	$665
Flash #152	9.4	$213
Flash #214	9.6	$255
Four Color #709	8.0	$271
G.I. Joe #21	9.6	$240
Giant-Size X-Men #1	9.2	$800
Giant-Size X-Men #1	9.2	$1,001
Giant-Size X-Men #1	9.0	$691
Giant-Size X-Men #1	8.5	$400
Giant-Size X-Men #1	8.0	$350
Giant-Size X-Men #1	8.0	$416
Giant-Size X-Men #1	7.5	$302
Giant-Size X-Men #1	7.0	$255
Giant-Size X-Men #1	5.0	$134
Giant-Size X-Men #1	4.0	$131
Green Lantern Vol. 2 #40	7.5	$158
Green Lantern Vol. 2 #40	7.5	$165
Green Lantern Vol. 2 #59	9.2	$228
Green Lantern Vol. 2 #59	8.5	$159
Green Lantern Vol. 2 #80	9.0	$105
Green Lantern Vol. 2 #89	9.6	$357
Hawkman #3	9.4	$305
Hit Comics #2	4.5	$400
Hit Comics #6	7.5	$633
Incredible Hulk #1	2.0	$680
Incredible Hulk #2	6.0	$621
Incredible Hulk #2	5.0	$536
Incredible Hulk #2	3.5	$320

Amazing Spider-Man #1 closes at $3,200

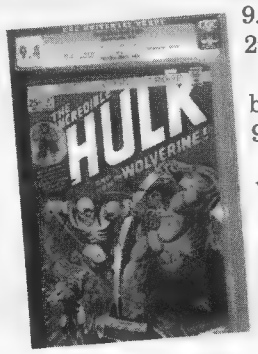


A copy of *Amazing Spider-Man* #1 (Mar 63) graded 6.0 (F) sold for $3,200 on Oct. 29 on eBay. There are 133 graded better, with the highest graded 9.8 (NM/M).

The issue, by Steve Ditko and Stan Lee, features the first appearance of Spider-Man in his own title, as well as his origin. It also has the first appearances of John Jameson, J. Jonah Jameson, and The Chameleon.

– Nate Melby

Incredible Hulk #181 sells for $2,000



A copy of *Incredible Hulk* #181 (Nov 74) graded 9.4 (NM) sold for $2,000 on Oct. 29 on eBay.

There are 66 copies graded better, with the highest graded 9.9 (M).

The issue, written by Len Wein and drawn by Herb Trimpe, features the first full appearance of one of Marvel Comics' most popular characters, Wolverine.

– Nate Melby

EXCLUSIVE CGC PRICE INDEX

For CGC-graded comics auctioned, ***Comics Buyer's Guide*** compared the differences between the **median closing price offered** at each grade and ***The 2003 CBG Checklist & Price Guide*** price for an ungraded NM copy.

COMICS PUBLISHED BEFORE 1990

CGC comics graded **9.9** **"Mint"** ...sold for a median price of **NM+2566%** (or **26.7** times the NM guide price) **in the quarter beginning August 1**
*Sample: **25** (96% of all) 9.9 copies sold on eBay*

CGC comics graded **9.8** **"Near Mint/ Mint"** ...sold for a median price of **NM+920%** (or **10.2** times the NM guide price) **in the quarter beginning August 1**
*Sample: **943** (83% of all) 9.8 copies sold on eBay*

CGC comics graded **9.6** **"Near Mint+"** ...sold for a median price of **NM+509%** (or **5.1** times the NM guide price) **in the quarter beginning August 1**
*Sample: **2,208** (87% of all) 9.6 copies sold on eBay*

CGC comics graded **9.4** **"Near Mint"** ...sold for a median price of **NM+298%** (or **3.98** times the NM guide price) **in the quarter beginning August 1**
*Sample: **2,316** (84% of all) 9.4 copies sold on eBay*

CBG's definition: *Barely perceptible wear, tight spine. Some discoloration acceptable in older comics.*

CGC comics graded **9.2** **"Near Mint-"** ...sold for a median price of **NM+128%** (or **2.3** times the NM guide price) **in the quarter beginning August 1**
*Sample: **1,397** (86% of all) 9.2 copies sold on eBay*

CGC comics graded **9.0** **"Very Fine/ Near Mint"** ...sold for a median price of **NM+63%** (or **1.6** times the NM guide price) **in the quarter beginning August 1**
*Sample: **1,183** (86% of all) 9.0 copies sold on eBay*

CGC comics graded **8.5** **"Very Fine+"** ...sold for a median of **NM +11%** (or **1.1** times the NM guide price) **in the quarter beginning August 1**
*Sample: **929** (85% of all) 8.5 copies sold on eBay*

CGC comics graded **8.0** **"Very Fine"** ...sold for a median price of **NM -16%** (or **0.84** times the NM guide price) **in the quarter beginning August 1**
*Sample: **774** (83% of all) 8.0 copies sold on eBay*

CBG's definition: *Slight creases, wrinkles at staples, some loss of gloss. Otherwise a flat, clean issue.*

CGC comics graded **7.5** **"Very Fine-"** ...sold for a median price of **NM -37%** (or **0.63** times the NM guide price) **in the quarter beginning August 1**
*Sample: **586** (81% of all) 7.5 copies sold on eBay*

CGC comics graded **7.0** **"Fine/ Very Fine"** ...sold for a median price of **NM -48%** (or **0.52** times the NM guide price) **in the quarter beginning August 1**
*Sample: **464** (81% of all) 7.0 copies sold on eBay*

CGC comics graded **6.0** **"Fine"** ...sold for a median price of **NM -66%** (or **0.34** times the NM guide price) **in the quarter beginning August 1**
*Sample: **267** (79% of all) 6.0 copies sold on eBay*

CBG's definition: *Cover worn but clean; no tape or writing. Stress lines, more rounded corners.*

Issue	Grade	Price
Incredible Hulk #5	4.0	$260
Incredible Hulk #6	5.0	$346
Incredible Hulk #102	8.5	$182
Incredible Hulk #134	9.8	$282
Incredible Hulk #162	9.4	$158
Incredible Hulk #172	9.8	$285
Incredible Hulk #180	9.0	$103
Incredible Hulk #181	9.4	$2,000
Incredible Hulk #181	9.2	$1,125
Incredible Hulk #181	9.0	$1,100
Incredible Hulk #181	8.5	$710
Incredible Hulk #181	8.0	$750
Incredible Hulk #181	5.5	$255
Incredible Hulk Annual #1	9.6	$975
Iron Fist #2	9.8	$306
Iron Fist #9	9.8	$255
Iron Fist #14	8.5	$123
Iron Man #1	9.2	$481
Iron Man #1	8.5	$295
Iron Man #1	8.5	$370
Iron Man #2	9.2	$150
Iron Man #2	9.0	$140
Iron Man #3	9.0	$103
Journey Into Mystery #85	5.0	$155
Journey Into Mystery #101	8.5	$145
Journey Into Mystery #104	8.5	$169
Journey Into Mystery #116	9.0	$215
Journey Into Mystery #120	9.2	$203
Journey Into Mystery #124	9.6	$295
Justice League Of America #54	9.4	$223
Justice League Of America #56	9.2	$152
Justice League Of America #69	9.4	$162
Justice League Of America #84	9.6	$188
Justice League Of America #90	9.6	$183
Mad #1	3.0	$775
Mad #20	7.5	$141
Marvel Feature #1	9.4	$300
Marvel Feature #1	9.2	$168
Marvel Feature #1	9.0	$111
Marvel Mystery Comics #51	5.0	$320
Marvel Mystery Comics #81	7.5	$482
Marvel Premiere #1	9.4	$115
Marvel Premiere #1	9.4	$128
Marvel Premiere #15	9.2	$215
Marvel Preview #2	9.0	$153
Marvel Team-Up #1	9.2	$200
Marvel Team-Up #3	9.6	$204
Master Of Kung Fu #17	9.8	$350
Moon Girl #5	6.0	$412
Mystery In Space #3	6.5	$220
Mystery In Space #34	6.5	$125
Mystery In Space #89	9.2	$104
Mystical Tales #3	7.0	$134
New Comics #6	7.5	$2,025
New Funnies #97	9.4	$305
New Gods #1	9.4	$129
Nick Fury #1	9.6	$465
Nick Fury #1	9.2	$162
Out Of This World #7	7.5	$133
Primer #2	9.8	$158
Punch Comics #10	9.0	$489
Rulah Jungle Goddess #21	7.5	$278
Sandman #1	9.6	$103
Sandman (Variant) #8	9.6	$282
Savage Sword Of Conan #19	9.6	$430
Secret Origins #1	6.0	$105
Showcase #34	4.0	$160
Showcase #36	8.5	$355
Showcase #36	7.5	$168
Showcase #58	9.2	$178
Showcase #74	9.6	$252
Silver Surfer #1	9.0	$569
Silver Surfer #2	9.0	$133
Silver Surfer #4	9.2	$575
Silver Surfer #4	8.5	$277
Silver Surfer #9	9.4	$283
Silver Surfer #10	9.8	$987
Silver Surfer #17	9.2	$123
Special Marvel Edition #15	9.4	$182
Spectre, The #1	9.4	$510
Strange Adventures #20	7.5	$203
Strange Adventures #180	9.0	$163
Strange Tales #80	9.0	$300
Strange Tales #97	8.0	$561
Sub-Mariner #2	9.8	$700
Sub-Mariner #32	9.6	$252
Superboy #118	9.2	$159
Superman #16	5.0	$335
Superman #24	2.5	$225
Superman #104	8.0	$203
Superman #200	9.6	$404
Superman's Pal Jimmy Olsen #138	9.8	$163
Super-Mystery Comics Vol. 5 #2	8.0	$193
Tales From The Crypt #34	8.0	$229
Tales Of Suspense #58	8.5	$230
Tales Of Suspense #1	4.5	$500
Tales Of Suspense #39	1.5	$305
Tales Of Suspense #45	7.0	$195
Tales Of Suspense #49	7.5	$172
Tales Of Suspense #58	9.0	$355
Tales To Astonish #27	5.0	$750
Tales To Astonish #34	8.5	$330
Tales To Astonish #44	8.0	$255
Tales To Astonish #59	7.5	$125
Tales To Astonish #62	9.0	$184
Thrills Of Tomorrow #19	8.5	$153
Tomb Of Dracula #1	9.4	$314
Tomb Of Dracula #1	9.2	$140

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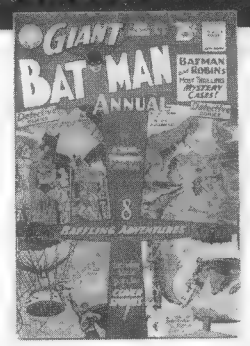

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Issue	Grade	Price
Tomb Of Dracula #6	9.4	$145
Tomb Of Dracula #7	9.6	$180
Tomb Of Dracula #10	9.6	$840
Tomb Of Dracula #10	9.2	$133
Ultimate Six #1	9.9	$133
Ultimate Spider-Man #1	9.6	$126
Ultimate Spider-Man #1	9.6	$163
Ultimate Spider-Man #1	9.6	$175
Ultimate Spider-Man #1	9.6	$180
Ultimate Spider-Man #1	9.6	$194
Ultimate Spider-Man #2	9.8	$110
Ultimate Spider-Man #2	9.8	$156
Ultimate Spider-Man #3	9.8	$350
Ultimate Spider-Man #6	9.8	$180
Ultimate Spider-Man #15	10.0	$350
Ultimate Spider-Man #19	9.9	$140
Ultimate Spider-Man #23	9.9	$150
Ultimate Spider-Man #47	9.9	$130
Ultimate Spider-Man (DF) #19	9.6	$184
Ultimate Spider-Man (White Variant) #1	9.8	$800
Ultimate Spider-Man (White Variant) #1	9.6	$355
Ultimate Spider-Man (White Variant) #1	9.4	$296
Uncanny X-Men #1	5.5	$1,575
Uncanny X-Men #1	3.5	$718
Uncanny X-Men #1	2.0	$355
Uncanny X-Men #1	1.8	$320
Uncanny X-Men #2	6.5	$485
Uncanny X-Men #5	8.0	$361
Uncanny X-Men #10	9.2	$549
Uncanny X-Men #17	9.0	$203
Uncanny X-Men #28	8.5	$114
Uncanny X-Men #28	8.5	$156
Uncanny X-Men #32	9.4	$223
Uncanny X-Men #44	9.4	$400
Uncanny X-Men #50	9.2	$153
Uncanny X-Men #51	9.2	$133
Uncanny X-Men #51	9.2	$133
Uncanny X-Men #52	9.4	$345
Uncanny X-Men #89	9.6	$260
Uncanny X-Men #94	9.0	$600
Uncanny X-Men #94	9.0	$706
Uncanny X-Men #94	7.5	$255
Uncanny X-Men #94	7.5	$311
Uncanny X-Men #94	6.5	$176
Uncanny X-Men #94	6.5	$200
Uncanny X-Men #96	9.6	$512
Uncanny X-Men #100	9.4	$225
Uncanny X-Men #100	9.4	$227
Uncanny X-Men #106	9.6	$182
Uncanny X-Men #107	9.6	$355
Uncanny X-Men #108	9.6	$432
Uncanny X-Men #108	9.4	$153
Uncanny X-Men #111	9.6	$163
Uncanny X-Men #123	9.6	$119
Uncanny X-Men #124	9.6	$119
Uncanny X-Men #125	9.6	$116
Uncanny X-Men #128	9.6	$103
Uncanny X-Men #137	9.8	$184
Uncle Scrooge #195	9.8	$140
Vampirella #34	9.6	$153
Walt Disney's Comics And Stories #31	4.0	$336
Web Of Mystery #1	6.5	$140
Web Of Spider-Man #1	9.8	$108
Weird Chills #3	7.0	$146
Werewolf By Night #32	9.4	$338
Wolverine (mini-series) #1	9.8	$220
Wolverine (mini-series) #1	9.8	$223
Wolverine (mini-series) #1	9.8	$279
Wonder Woman #12	6.5	$275
Wonder Woman #21	5.0	$153
Zip Jet #1	7.0	$338
Zorro #1	9.6	$198

X-Men #94 closes at $705

A copy of *X-Men* #94 (Aug 75) graded 9.0 (VF/NM) sold for $705 on Oct. 27 on eBay. There are 151 graded better, with the highest graded 9.6.

The issue, by Chris Claremont, Dave Cockrum, and Bob McLeod, features the first appearance in the ongoing series of the new X-Men team (Wolverine, Storm, Nightcrawler, Colossus, and Thunderbird), who made their debut as the new team in *Giant-Size X-Men* #1.

– Nate Melby

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Meeting with Shooter in '79

Chuck Rozanski's first Marvel visit continues

TALES FROM THE DATABASE

By **Chuck Rozanski**

When Marvel Marketing Vice President Ed Shukin took me down the hall to introduce me to Jim Shooter in May 1979, my life changed forever. Jim had been at Marvel for just under two years at that point, but the company was already beginning to see dramatic improvement in Marvel's editorial output as a result of the comprehensive changes he had put into place. Not only did Shooter have most of the series back on a proper timing schedule, but also the actual content of the stories was starting to be consistently good. This may seem like a given today, but the mid-1970s were not the high point of creative output at Marvel. While there were certain runs of titles that prospered during that period, and a few are actually considered classics of the art form, even the most die-hard Marvel Zombie can usually be brought to admit that many of the 1970s Marvel comics are barely readable. This may explain, in part, why almost no Marvel titles begun during the 1970s continued uninterrupted through the present. The sole exception would be the revival of *Uncanny X-Men*, which was helped for two decades by Chris Claremont's engaging stories.

The reason Jim was able to put his mark so strongly on Marvel was that Stan had chosen to gradually withdraw to California during the 1970s, leaving a string of creators in charge of day-to-day operations. Stan certainly continued to contribute to Marvel's editorial oversight during this period, but his desire was clearly for someone else to take over the helm of the company. While Roy Thomas, Len Wein, Marv Wolfman, and Archie Goodwin all were brilliant in their own way, they were individually not able to provide the leadership that Marvel needed during those troubled times. With newsstand sales falling steadily and a majority of titles shipping late for one reason or another, both Stan and Marvel President Jim Galton were ultimately willing to take a chance on putting dark horse candidate Shooter in charge of all of Marvel's editorial output. By this one bold stroke, Marvel's third Golden Age (after 1939-1945 and 1961-1969) was begun.

I could go on for many columns about the pluses and minuses of Jim's eight-year reign at the helm of Marvel editorial. It is no secret that Jim was opinionated in his perceptions of what constituted quality writing and comics art and that his autocratic management style could sometimes offend even his best friends. To this day, even the mention of Jim Shooter's name can cause some otherwise very calm and reasoned creators to spew an astounding level of bile and venom. In this instance, however, his interactions with his staff are pretty much irrelevant. When I first walked into his office on that momentous day in May 1979, I found myself in the company of the best ally that the direct-market retailers ever had at any of the comics publishers.

Jim Shooter in the '70s.

What made Jim so important to the development of the direct market was that, unlike almost everyone else at Marvel in 1979, he already knew about Phil Seuling's Seagate Distributing.

He not only knew what Phil was doing, he had also taken the time, completely of his own accord, to track Phil's sales on each and every title that Marvel printed. He told me in that very first conversation, for example, that he had discovered that Phil was already selling as much as 6% of certain fan-favorite titles, such as *Uncanny X-Men*. The result of his analysis of Phil's business was that he believed absolutely that the future of comics lay in retailing through comics specialty shops.

From the moment we first met, Jim and I also became good friends. Jim had seen the letter I had sent to Bob Maillo (Ed Shukin's assistant) and was more than willing to help me understand which of my ideas for improving relations with the direct-market retailers had potential for success with Marvel's management and which were doomed from the start. Were it not for his guidance, I honestly believe that my earnest discussions with Ed Shukin and Jim Galton would have come to naught.

It was only when Jim came out strongly in favor of some of the reforms I had proposed during management meetings, long after I had left the Marvel offices, that the actual decisions were made to alter the company's marketing strategies. In many respects, Jim had a far more important impact on the development of our present system of direct-market comics shops than anyone has ever realized. My letter to Bob Maillo was the catalyst that initiated the 1979 change in direction of Marvel's marketing to comics shops, but it was Jim Shooter who ultimately did all the heavy lifting.

To be continued...

***Chuck Rozanski**, owner of Mile High Comics, the world's largest online comics retailer, can be reached directly at **chuck@milehighcomics.com**. To receive his weekly e-mail newsletter, visit **milehighcomics.com** and sign the guest book.*

What customers are buying ...

Top Golden and Silver Age sold by Mile High, from Oct. 24-30, 2003:

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2. *Detective Comics* #119 in FN	$363.00
3. *Batman* #44 in GD	$199.65
4. *Marvel Super-Heroes Annual* #1 in NM	$145.80
5. *Casper the Friendly Ghost* #2 in GD	$94.65
6. *Superman's Girl Friend Lois Lane* #20 in FN	$90.72
7. *Daredevil* Vol. 1 #17 in FN	$85.00
8. *Doom Patrol* #92 in NM	$76.05
9. *Doom Patrol* #93 in NM	$76.05
10. *Doom Patrol* #95 in NM	$76.05

Top Modern comics sold by Mile High, from Oct. 24-30, 2003:

1. *X-Men* Vol. 1 #94 in VF	$622.20
2. *Amazing Spider-Man* #129 in VG	$110.00
3. *Wolverine: The Origin* #4 (DF remark) in NM	$87.60
4. *Daredevil* Vol. 2 #1 (DF variant) in NM	$81.15
5. *Daredevil* Vol. 1 #181 in NM	$48.75
6. *Transformers* #79 in NM	$46.95
7. *X-Men* Vol. 1 #119 in NM	$43.80
8. *Star Wars* #1 (Marvel) in VF	$36.45
9. *X-Men* Vol. 1 #135 in VF	$36.45
10. *Amazing Spider-Man* #252 in NM	$35.10

Top-selling comics by Mile High, from Oct. 24-30, 2003:

1. *Hell's Angel* #2
2. *Hell's Angel* #1
3. *Hell's Angel* #3
4. *Hell's Angel* #4
5. *Batman* #619 (heroes cover)
6. *Ultimate X-Men* #37
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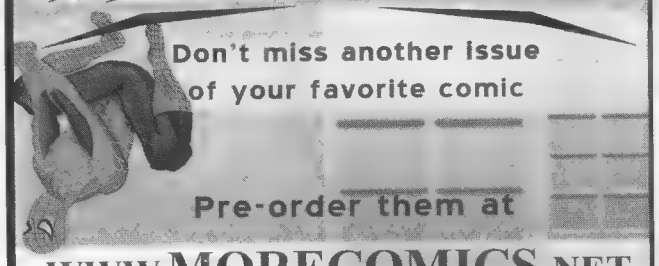

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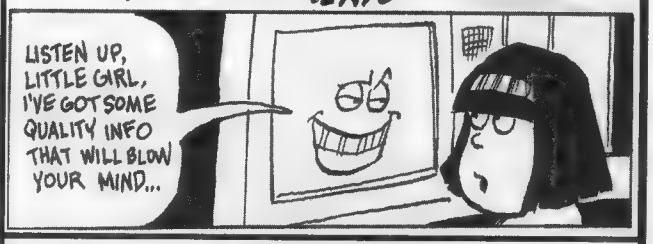

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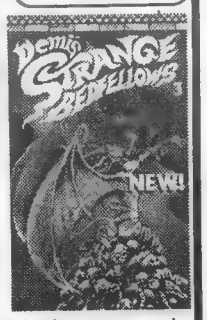

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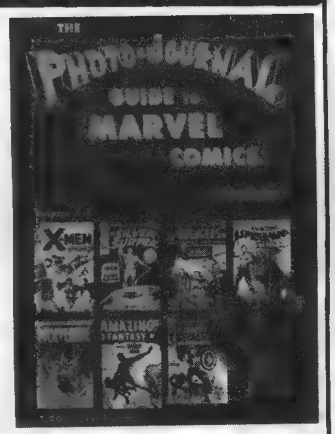

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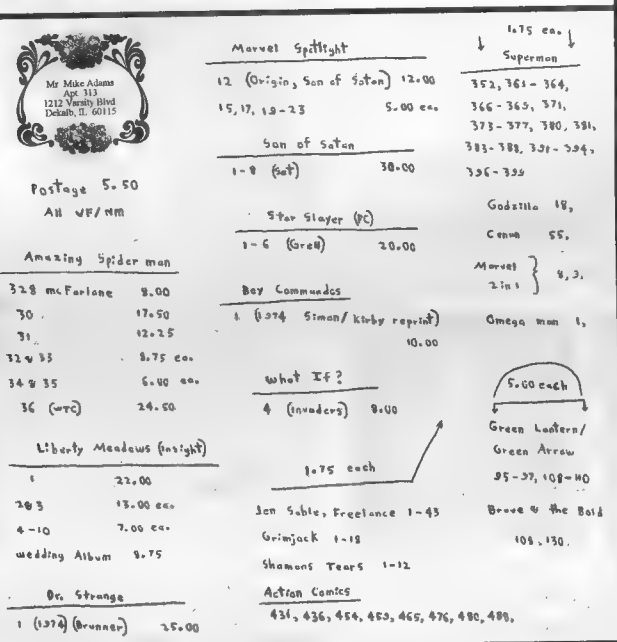

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Nov. 29-30
Columbus, Ohio

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WHAT, WHERE, AND WHEN

Where:
Hilton Columbus at Easton Town Center, Columbus, Ohio

Show hours:
Nov. 29: 10 a.m.-6 p.m.
Nov. 30: 10 a.m.-5 p.m.

Advance ticket holders are admitted 30 minutes early.

Admission:
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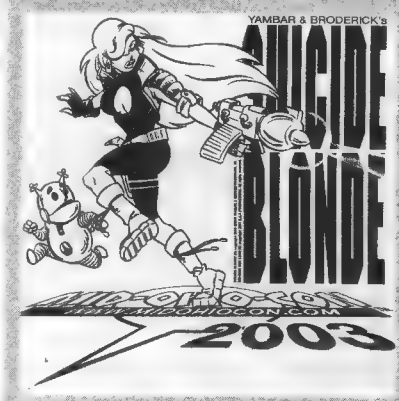
Hotels:
The Hilton Columbus, the show's host hotel, is sold out, but other nearby hotels are still accepting reservations.

A list of lodging options is available at *www.midohiocon.com* or through Experience Columbus at *www.experiencecolumbus.com*.

For more information:
A complete guest list, program schedule, travel information, and more is available at the Mid-Ohio-Con website: *www.midohiocon.com*.



Chris Yambar and George Broderick Jr. created the design for this year's official Mid-Ohio-Con T-shirt, featuring their character Suicide Blonde

A twice-twelve con

Mid-Ohio-Con celebrates 24 years of shows Nov. 29 and 30

By **Nathan Melby**

Nov. 29 and 30, the 24th Mid-Ohio-Con will offer fans and collectors a wide variety of guests, programs, activities and collectible merchandise.

Some attendees will find it an imaginative way to kick off the holiday shopping season for comics collectors and lovers of pop-culture "goodies." Mid-Ohio-Con's exhibitor list comprises some of the industry's best. Collectors will find an assortment of Golden Age, Silver Age, and modern comics, alongside anime merchandise, toys, clothing, videos, DVDs, movie and TV memorabilia, and more.

Each year, organizers try to offer fans a few "exclusives" for their enjoyment. This year, those exclusives include: a limited-edition action figure from BMA Toys, a souvenir program book with cover art by Alan Davis and Robin Riggs, and show T-shirts featuring "Suicide Blonde" by Chris Yambar and George Broderick, to name only a few.

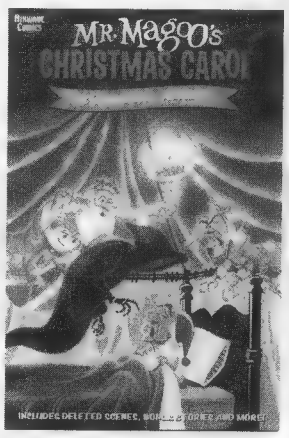
Guests. The list of celebrity guests scheduled to appear includes more than 130 stars of comics and pop-culture media. This year's event will include first-time appearances by creators Alan Davis, Sam Glanzman, Adam Hughes, Eric Powell, Mark Verheiden, and Bill Willingham. A number of comics creators will make return appearances; these include: Brian Michael Bendis, Kevin Eastman, Paul Jenkins, David Mack, Mike Avon Oeming, and Mark Waid.

On the media side, attendees are scheduled to include *Star Trek*'s Walter Koenig, *Kill Bill*'s David Carradine, Brad Dourif from *Lord of the Rings: The Two Towers*, Dean Haglund (one of the Lone Gunmen from *The X-Files*), *Seinfeld*'s "Soup Nazi" Larry Thomas, and returning guest Andy Hallett from TV's *Angel*, to name just a few. Many of the show's celebrity guests will be featured in panel programs each day. For the third straight year, Hallett will host a karaoke party on Saturday night, for ages 21 and over, to benefit The American Diabetes Association.

Brad Dourif (left) and Walter Koenig (right) are two of Mid-Ohio-Con's many media guests.

Oh, Magoo, you've done it again! Another charitable event at the show involves Chris Yambar, George Broderick Jr., and Ken Wheaton's copies of the 40th anniversary edition of *Mister Magoo's Christmas Carol*. Each attendee who makes at least a $5 donation to the group's "Charity Jar" will receive a copy of the comic book. All proceeds will be donated to fund research for the American Diabetes Association.

"We're honored to be a part of the giving spirit behind Mid-Ohio-Con each year, and this year is no exception," Yambar said. "When we happened upon a few cases of *Mister Magoo's Christmas Carol* in our warehouse, I just knew that we could put them to some good. This is a wonderful opportunity for fans to get their hands on a great chapter of American holiday history! *Mister Magoo's Christmas Carol* was the very first fully animated holiday feature ever created for television and it has endured for just over 40 years as a solid family tradition. We're very pleased to offer this full-color, squarebound, first-print edition from Airwave Comics to the always-generous attendees at this year's Mid-Ohio-Con."

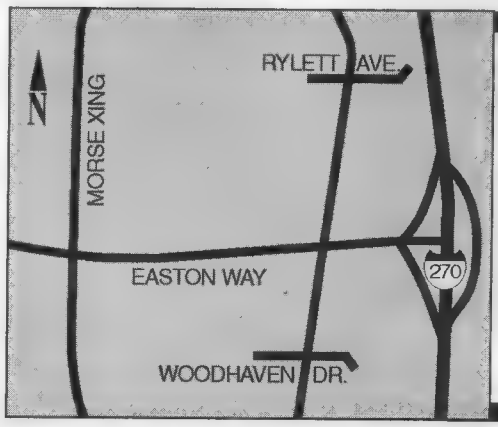


Those unable to attend the show can participate in the charity giving by sending the minimum $5 donation plus $3 postage to: Chris Yambar, P.O. Box 1260, Youngstown, OH 44501. Those outside the United States and Canada should add an additional $2 for postage. All donations will go directly to the American Diabetes Association, and comics will be sent by Dec. 15.

Other events and specials. In addition to their charity project, Yambar and Broderick have provided the design for this year's show T-shirt featuring their character Suicide Blonde. The science-fiction heroine also appears in her own series, and the team will have copies of the second issue available at the show two weeks before the issue is scheduled to ship to stores.

A special "Mid-Ohio Tour Pack," containing the T-shirt and both 64-page issues of *Suicide Blonde*, will be available at the show for $20.

Skye Sparkler creator Kim Metzger is scheduled to provide a mannequin of his character so that attendees can pose with her. ✦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CALIFORNIA

Nov 19 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 22 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 26 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Nov 28-30 CA, Dixon-Sacramento. Comic Book & Sports Card Show, Dixon Fairgrounds. Hwy. 113 S off I-80 at cattlemen's, SH: Fri. 4pm-9pm, Sat. 10am-6pm, Sun. 10am-5pm, T: 90, F: $150. for 1, $135. for 3 or more, A: $5. daily, $10. 3-day pass, under 12 free. CA Sports Card Shows, PH: 530-241-4063.

Nov 29 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 3 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 6 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 10 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 12 CA, San Francisco. Comic Books & Collectibles Show with Jerry Rice & Orlando Cepeda, Cow Palace. Ken Wacker, PH: 707-318-6168.

Dec 13 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 14 CA, Sacramento. Comic Book & Collectible Show, Scottish Rite Ctr. 6151 H St., SH: 10am-4pm, T: 80-6' & 8', F: $50.-$60., A: $4. Dan Houck, 6278 Gloria Dr., Sacramento, CA 95831. PH: 916-395-1107.

Dec 17 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 20 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 24 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 27 CA, City of Industry. Sat. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 10am-5pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

Dec 31 CA, City of Industry. Wed. Comic Book & Collectible Show. 19649 San Jose Ave, SH: 3:30pm-9:30pm, T: 250, A: free. Frank Zamarripa, 19649 San Jose Ave., City of Industry, CA 91748. PH: 909-444-7955.

CONNECTICUT

Nov 21-23 CT, Meriden. Collectorfest, Westfield Shoppingtown. I-691 exit 6, T: 60, SH: mall hours, A: free. Linda Thimell, 169 Elm St., Enfield, CT 06082. PH: 860-749-8702.

Nov 28-30 CT, Trumbull. Comic Book Show, Westfield Shoppingtown. Merritt Pkwy. Rt. 15, exit 48, SH: mall hours, T: 40, F: $180., A: free. Mike Riccio Sports LLC, Mike Riccio, PO Box 162, Botsford, CT 06404. PH: 203-364-1209.

Nov 30 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

Dec 28 CT, East Hartford. Comic Convention, Elks Hall. 148 Roberts St., SH: 11am-5pm, F: $50., A: .99. The Bookie, Hal Kinney, 155 Burnside Ave., East Hartford, CT 06108. PH: 860-289-1208 (afternoons).

DELAWARE

Dec 28 DE, Newark. Sports Card, Comic Book & Collectible Show, Aetna Fire Hall. Rt. 273, SH: 10am-3pm, A: $2., 12 & under free. A to Z Promos., Bob Harper, 822 Trophy Way, Bear, DE 19701. PH: 302-438-0967.

FLORIDA

Nov 30 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: free. CCC Promos., PH: 954-579-7398.

Dec 6 FL, Jacksonville. Collectibles Show, Holiday Inn. 9150 Bay Meadows Rd., SH: 10am-5pm, T: 50, A: $5. Charles Cerrito, PH: 954-579-7398.

Dec 14 FL, Daytona Beach. Comic Book Conv., Ramada Inn Speedway. 1798 W. Int'l. Speedway Blvd., SH: 10am-4pm, A: $2. Alan, PH: 309-657-1599.

Dec 21 FL, Orlando. Collectible Show, Radisson Barcello Hotel. 8444 International Dr., SH: 10am-5pm, A: free. CCC Promos., PH: 954-579-7398.

Dec 27-28 FL, Fort Lauderdale. Holiday Convention, Pompano Beach Civic Ctr. 1801 NE 6th St., SH: 10am-5pm, T: 100, A: $6., $10. 2-day pass. Charles Cerrito, PH: 954-579-7398.

Jan 10-11 FL, Orlando. 15th Annual FX Extravaganza Collectible Toy & Comic Book Show, Orange Cty. Convention Ctr. 9800 International Dr., T: 1,100. Marz Prod. Inc., PH: 941-360-6666.

ILLINOIS

Nov 23 IL, Bridgeview. Comic Book, NASCAR & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35., A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Nov 28-30 IL, Arlington Heights. Chicago Tardis-40 Years of Doctor Who, Sheraton Chicago Northwest. 3400 W. Euclid Ave., SH: Fri. 9am-9pm, Sat. 9am-11pm, Sun. 9am-5pm, A: $30.-$35. 1 day pass, $50.-$60. 3 day pass. Alien Entertainment, PO Box 2660, Glen Ellyn, IL 60138. PH: 630-790-0905.

Nov 29 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 13 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Dec 14 IL, Bridgeview. Toy Con, Oremus Community Ctr. 7900 S. Oketo Ave., SH: 8:30am-2pm, T: 60, A: $3., 10 & under free. Terry Mannix, PH: 708-237-1645.

Dec 28 IL, Orland Park. Sports Cards & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33., A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 4 IL, Bridgeview. Comic Book, NASCAR, Toys, Sports Cards, Hot Wheels & More Show, Oremus Center. 1 blk. W. of Harlem Ave. at 79th St., SH: 9am-2pm, T: 65-8', F: $35. for 1, $60. for 2, A: $2. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 10 IL, Orland Park. Comic Books & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Jan 25 IL, Orland Park. Comic Books & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

Feb 14 IL, Orland Park. Comic Books & More Show, Civic Center. 147th St., 1 blk. W. La Grange Rd., SH: 9am-2pm, T: 80-6', F: $33. for 1, $60. for 2, A: $1. John Leary, 9522 W. Shore Dr., Oak Lawn, IL 60453. PH: 708-423-1758.

INDIANA

Nov 21-23 IN, Indianapolis. Gamefest, State Fairgrounds. 1202 E. 38th St. Advantage Conv. Serv., PO Box 1128, Antwerp, OH 45813. PH: 419-258-1780, FAX: 419-258-1870.

IOWA

Dec 6 IA, Council Bluffs. Comic Book Convention, Best Western Crossroads. 2216 27th Ave., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

Dec 7 IA, Des Moines. Comic Book Conv., Holiday Inn. 5000 Merle Hay Rd. SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

KANSAS

Dec 27 KS, Shawnee. Comic Book Convention, Hampton Inn. I-435 at Midland Dr. exit, SH: 10am-4pm, A: free. Ken, PH: 913-764-8888.

MASSACHUSETTS

Nov 22-23 MA, Framingham. Boston Super Megafest, Sheraton Hotel. 1657 Worcester Rd, MA Pike exit 12 K&S Promos., John DiCicco, 57 Bay View Dr., Shrewsbury, MA 01545. PH: 800-505-8697 or 201-261-4982.

Dec 7 MA, Boston. Comic Book & Toy Spectacular, Radisson Hotel. Formerly Howard Johnson 57, 200 Stuart St., SH: 10am-4pm, T: 120-8', F: $95., A: $5. Monkey House Entertainment, David Cummings, PH: 978-388-6576.

MICHIGAN

Nov 21-23 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Dec 12-13 MI, Livonia. Sports Card, Comic Book, Coin, Collectible Show, Livonia Mall. 7 Mile & Middlebelt, SH: Fri. & Sat. 10am-9pm, Sun. 11am-5pm, T: 80, F: $80. for 1, $150. for 2, A: free. Bruce Mugerian Show Promos., PH: 248-788-1178.

Dec 27 MI, Livonia. Encore Con, Elks 2246. 31117 Plymouth Rd., SH: 10am-4pm, T: 50, F: $45. in advance, $50. day of show, A: $3., ages 6 & under free. Motor City Conventions, Michael Goldman or Gary Bishop, 19785 W. 12 Mile Rd. PMB 231, Southfield, MI 48076. PH: 248-426-8059.

Dec 27-28 MI, Madison Heights. Collectable Comic Book Show, UFCW Union Hall Local 876. 876 Horace Brown Dr., SH: 9am-3pm. Classic Prod., Joseph Pellegrino, PO Box 472, Fraser, MI 48026. PH: 586-775-3289 or 790-6290.

MISSOURI

Nov 23 MO, Shrewsbury. Comic Book Show, Memorial Post Hall Unit 111. 7300 Lansdowne, SH: 10:30am-3pm, T: 40, F: $30., A: $2. Anthony Gladish, 4253 Fatima Dr. #3, Saint Louis, MO 63123. PH: 314-544-2812.

Dec 28 MO, Chesterfield. Comic Book Convention, Hampton Inn & Stes. 5 McBride & Son Ctr. Dr., SH: 10am-4pm, A: free. Alan, PH: 309-657-1599.

NEW JERSEY

Nov 21-22 NJ, Secaucus. Comic Book & Collectible Show, Crowne Plaza Hotel Exhib. Ctr. SH: Fri. 2pm-8pm, Sat. 10am-4pm. PH: 201-207-0583.

Nov 22-23 NJ, Bordentown. Comic Book Show, Armory. Rt. 206, SH: 9:30am-3:30pm, T: 50, F: $90., A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Nov 30 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07424. PH: 973-783-0608.

Dec 7 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firemen's Conv. Ctr. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8:30am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Dec 14 NJ, Clifton. Comic Book Expo, Recreation Ctr. 1232 Main Ave., SH: 10am-4pm, T: 30-6', F: $50., A: free. J. Paul, 10 Cross St., Montclair, NJ 07042. PH: 973-783-0608.

Dec 28 NJ, Bordentown. Comic Book Show, Armory. Rt. 206 S., SH: 9:30am-3:30pm, T: 50, F: $45., A: $2. RK Promos., Rob or Karen Gomberg, 3 Rachel Ct., Franklin Park, NJ 08823. PH: 732-422-9365 or Mike Leon, PH: 215-396-8016.

Dec 28 NJ, Wayne. Comic Book Expo, Holiday Inn. Rt. 46 Service Rd., SH: 10am-4pm, T: 30-8', F: $60., A: $2. J. Paul, 10 Cross St., Montclair, NJ 07424. PH: 973-783-0608.

Jan 4 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

Feb 1 NJ, Wayne. Comic Book & Collectibles Show, Co. #1 Firehouse. 1 Parish Dr. off Rt. 23 N., Lincoln Park Exit, SH: 8am-3pm, T: 80, A: $1, under 12 free. Phil De Mario, PO Box 4094, Wayne, NJ 07474. PH: 973-726-9897.

NEW YORK

Nov 23 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Nov 28-30 NY, New York City. 5th Annual National Comic Book, Art & Toys Show, Metropolitan Pavilion. 125 W. 18th St., T: 100. PH: 201-569-2011 or FAX: 201-865-3288.

Dec 6 NY, New York City. Collectors Fest Sports Cards, CD's, Records, Tapes, Videos, Mem., Comic Books & More Show, Holy Cross School. 332 W. 43rd St., SH: 10am-5pm, F: $40. for 1, $70. for 2, A: $3. Gary Lyons, PH: 718-972-3872.

Dec 7 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Brooklyn. Comic Book & Collectible Show, Golden Gate Inn. Knapp St. & Shore Pkwy., SH: 9am-3pm, A: free. Mark, PH: 718-266-1625.

Dec 21 NY, Rochester. CollectorFest, The Party House. 677 Beahan Rd., SH: 10am-3pm, T: 30-8', F: $40., A: free. Ernie's Cards, Ernest Orlando, 264 Park Ave. Rear Apt., Rochester, NY 14607. PH: 585-241-3198.

Jan 4 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

Jan 24-25 NY, New York City. Big Apple Comic Book, Art & Toys Show, Penn Plaza Pavilion. 401 33rd St. & 7th Ave., SH: Sat. 11am-7pm, Sun. 10am-6pm, A: $8. PH: 201-865-3288.

Feb 8 NY, Melville-Long Island. Collectibles Show. 585 Route 110, SH: 9am-3pm, T: 57, A: free. George Schultheis, PO Box 1654, Seaford, NY 11783. PH: 516-804-0047 or 361-9503.

NORTH CAROLINA

Dec 5-7 NC, Salisbury. Comic Book, Sports Card, Records, Toys, Coins & More Show, Mall. I-85 exit 76, SH: Fri. & Sat. 10am-9pm, Sun. 1pm-6pm, T: 60, F: $60., A: free. Mike Dentino, 849 9th Ave. Pl. NE, Hickory, NC 28601. PH: 828-328-1029.

Dec 7 NC, Raleigh. Comix Con, Hilton North Raleigh. 3415 Wake Forest Rd., SH: 10am-4pm, T: 23-6', F: $70., A: free. Lyn Anderson, PO Box 99201, Raleigh, NC 27624. PH: 919-844-1758.

OHIO

Nov 29-30 OH, Columbus. Mid-Ohio-Con, Hilton Hotel. Easton Town Ctr., SH: Sat. 10am-6pm, Sun. 10am-5pm, T: 150, A: $15. R.A.P. Promos., Roger Price, PO Box 3831, Mansfield, OH 44907. PH: 419-526-1427.

Jan 4 OH, Cleveland. Comic & Sci-Fi Con, Knight's Party Center. KOC Hall, 29101 Euclid Ave. (.5 mi. E. of I-90 & Exit 186), SH: 10am-3pm, T: 35-8', F: $55., A: $2., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

Feb 8 OH, Akron. Comic Con, Tadmor Hall. 3000 Krebs Dr., I-77 exit 120 (Arlington Rd.) off Jarvis Rd., SH: 10am-4pm, T: 60-6', F: $75., A: $3., 6 & under free. Jeff Harper, 5220 Loma Linda NE, Canton, OH 44714. PH: 330-499-6056.

PENNSYLVANIA

Dec 6 PA, Allentown. Lehigh Valley Comic Con, Schnecksville Fire Co. 4550 Old Packerhouse Rd., SH: 10am-4pm, T: 60-8', F: $60. for 1st, $50. for 2nd, $40. for 3rd, A: $3., 12 & under free. Lance Hawk, 1290 Vermont Ave., Allentown, PA 18103. PH: 610-797-3357.

Dec 6-7 PA, Pittsburgh. Comic & Toy Convention, Expo Mart at Monroeville Mall. Bus. Rt. 22, Monroeville, Exit 6 PA Tpke., SH: 10am-4pm, T: 450-6', A: $5., $3., under 12. D. Alessandria, 456 Old Farm Ln., Johnstown, PA 15904. PH: 877-967-1500.

Dec 14 PA, Philadelphia. Comic-Con, Stadium Holiday Inn. 10th St. & Packer Ave. (I-95 exit 19 or I-76 exit 350), SH: 10am-4pm, T: 50-6', F: $70. for 1, $135. for 2, A: $3. Derek Woywood, PO Box 313, Clementon, NJ 08021. PH: 856-782-0817.

SOUTH CAROLINA

Nov 29 SC, Greenville. Comic Book & Sports Card Show, Comfort Inn. I-85 & Mauldin Rd. (exit 46C), SH: 10am-4pm, T: 28, F: $38., A: $1. Rick Fortenb.. y, PH: 704-424-3453 or Tom Waldrop, PH: 864-244-7424.

TEXAS

Nov 22 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Nov 29-30 TX, Dallas. ITZACON 5, Hyatt DFW Airport. A: $7. per day, $10. for both days. Phoenix Entertainment, 3352 Broadway Blvd. #470, Garland, TX 75043.

Jan 9-10 TX, Austin. TX Superhero & SciFi Collectors Expo, Crockett Ctr. 6301 Hwy. 290, SH: Fri. 12noon-6pm, Sat. 9am-6pm, T: 100, A: $8.50 for 1 day, $12.50 for 2 days. PH: 512-396-2845.

Jan 17 2004 TX, San Antonio-Live Oak. Sports Card, Comic Book & Toy Show, Civic Center. Pat Booker Rd., I-35 & Hwy. 1604, SH: 9am-5pm, T: 100-8', F: $40., A: $2., under 13 free. Eckman's Books & Collectibles, Dale E. Eckman, 8050 Pioneer Oak, Converse, TX 78109. PH: 210-945-0003.

Feb 15 TX, Killeen. Comic Book & Sci-Fi Show, Howard Johnson Inn. 803 E. Central TX Expy., SH: 10am-4pm, T: 25-6', F: $50., A: $2. JMV Entertainment, PO Box 151, Temple, TX 76503. PH: 254-771-4238 or 760-8682.

VIRGINIA

Nov 23 VA, Richmond. CRCC Fall Show, Holiday Inn Crossroads. 2000 Staples Mill Rd., SH: 10am-4pm, T: 35, F: $65., A: $2. Chesterfield Comic Collectors, Guy Rose, 6413 Old Bern Rd., Chesterfield, VA 23832. PH: 804-796-4903.

Dec 7 VA, Tysons Corner-McLean. CapiCons.com Comic Book, Sports Card & Toy Show, Westpark Hotel. 8401 Westpark Dr., SH: 10am-4pm, T: 80-6', F: $95. for 1st, $90. for 2nd, $85. ea. add'l., A: $3., under 5 free. Jeff Rocen, 906 S. Kenwood Ave., Baltimore, MD 21224. PH: 703-912-1993 or 800-222-2057.

Dec 27 VA, Tysons Corner. Comic Book & Sports Card Show, Holiday Inn-Fairfax. I-495 exit 46A, SH: 10am-4pm, T: 40-6', F: $65., A: $3. Shoff Promos. Inc., Nick Shoff, 5904 Willow Knoll Dr., Derwood, MD 20855. PH: 301-990-4929.

WISCONSIN

Nov 30 WI, West Allis. Comic Book Convention, Burnham Bowl. 6016 W. Burnham Ave., SH: 11am-4pm. Clayton Dietl, PH: 414-328-3675.

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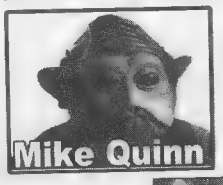
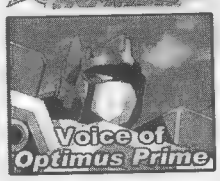

Mike Quinn

YOUNG BOBA FETT
Daniel Logan

TRANSFORMERS


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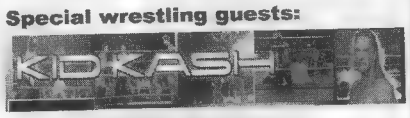

KID KASH

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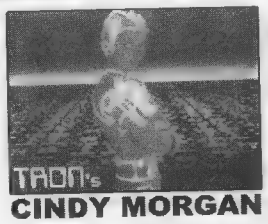

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WONDERWORKS- SCIENCE Fiction art of Michael Whelan, 1979, 120 pages, NM, $20 postpaid. Lane, 11 Winchelsea Ct, Rehoboth, DE 19971. 302-226-5021. edlane@joimail.com

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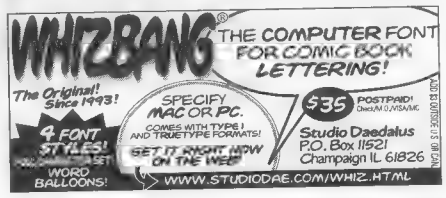

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Star Power

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- Mike Curtis

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Continued convention memories

Rules of pronunciation, signing requests, and earning respect

By **Peter David**

If you remember, a few weeks ago, I began a concerted effort to write down my most vivid convention anecdotes. See, I've been doing this column for so long (and my filing system is pretty much non-existent) that I've no idea what I've mentioned and haven't mentioned. I figure, if I remember something after all this time, then it's worth recounting, even if I've described it at some point in this column's 13-year history.

Besides which, one time I accidentally sent ***CBG*** an old file instead of the latest column and, without questioning me, they ran it. Interestingly, despite the fact that the column was a reprint of one seen six months earlier, not a single reader appeared to notice. That served to underscore for me the transient nature of what I do here. So...

Proper pronunciation. The convention was, as I recall, in Portland, Ore. (Although, now that I think about it, it might have been Columbus, Ohio; the two cities are so alike.) I was being escorted to the convention center, and there was a group of young fans clustered near the door. One of them spotted me and made a beeline for me. He seemed about 15 years old and very intense. I figured he either had a book to get signed or a gun behind his back.

Neither turned out to be the case. Instead he asked, "How do you say it? Is it Sink-o-witz?"

What Peter doesn't realize is that Marc Spector is actually pronounced "Mangrove Throat-warbler."

Believe it or not, I get questions like this all the time. "It's sin-**kev**-itch," I said, giving him the pronunciation of Bill Sienkiewicz' last name.

"And is it sub-muh-**ree**-ner?"

"No," I told him, "it's sub-**mah**-rin-er." (I'm not sure how to write out the correct sound of **mah** in the name, by the way, but, in case you're wondering, it's a flat "**a**" sound, like "pat" or "mat.")

"And what about Fabian Nees—"

"Nee-see-**ay**-suh," I told him, so I wouldn't have to hear him butcher Nicieza's name.

He asked about four or five more, which I supplied him.

And then, just as he turned to leave, a puckish impulse seized me, as it is inclined to do sometimes. "Oh, by the way," I said, "you didn't ask, but it's pronounced 'Moon Ka-**nig**-git.' "

I'd hit paydirt. I could tell by his bewildered expression that he'd never seen *Monty Python and the Holy Grail*. "It is?" he said. "I ... thought it was Moon Knight (night)."

"That's a common mistake," I said. "Remember, the character's *Egyptian*. It's a totally different word and means something else in Egyptian."

"Are you sure?" he asked.

"Oh, yeah. Definitely."

He headed back to his friends, and the last thing I saw before heading into the convention center was the look of utter bewilderment and disbelief on his friends' faces and the kid pointing at me, clearly indicating that I had told him quite firmly that the costumed identity of Mark Spector was "Moon ka-**nig**-git."

Sign this. At another convention, a fan walked up to me with a copy of *Avengers* #4 and wanted me to sign it.

I mean *The Avengers* #4.

Lee, Kirby, return of Captain America. I refused to do so as politely as I could. He cursed at me and stomped away.

So that was nice.

Not really signing. I was at a convention in New York and was wandering the dealers' room. I happened to run into Amanda Connor, who was at a table (and with whom I was working on *Soulsearchers and Company* — which is, by the way, celebrating its 10th anniversary, and in an upcoming issue the group will be encountering The Enclave of Incidental Individuals, a not-so-daring band of literary also-rans such as Inspector Lastrade, Renfield, and a hypochondriac Martian from *War of the Worlds*, plug plug), and I started chatting with her.

Now, Amanda is, frankly, a very attractive young lady, and, when you're talking to her, if you're a guy and have a pulse, your eyes don't tend to wander to other things.

So when a fan walked up to me and asked me to sign a comic book, I did so without really looking at him. Amanda and I talked some more, and then came another fan, and I signed a book, and then another fan, and I signed his stuff. All the time I was looking at Amanda, because, as noted, guy and pulse thing going on. And then a fan walks up to me from the other side and says, "I didn't know you were going to be doing a signing now."

"I'm not doing a signing," I said.

"You're autographing books and you have a line. That seems like a signing to me."

"What line? I don't have a —"

I turned to my left and saw a line of 20 people with more getting on the end, pulling comics out of their Mylar Snugs.

It was like that scene in *The Santa Clause* where a bearded and fat Tim Allen sits on a park bench, and, the next thing he knows, kids are lining up to sit on his lap.

So I wound up finding an empty table, sitting down, and signing everyone's books. Ho ho ho.

No respect. Not a convention story, actually, although it was a gathering. I was attending Mark Gruenwald's memorial service. Many people were gathered there, of course.

Now understand: It's not as if I was being loud and obnoxious with a "look at me" attitude. You know, like I usually am. I was as quiet and sedate as anyone there. Voice low, respectful.

It wasn't as if everyone was walking around with long faces; the whole thing was supposed to be a celebration of his life, not breast-beating over his death. Still, y'know, a level of decorum is expected.

I was standing there by myself, looking at some of the exhibits they had put up of Gruenwald's work. And a woman walked up to me and said, "Excuse me ... are you Peter David?"

"Yes."

"I just wanted to tell you, I think your writing is terrible. Just ... really bad. You're an awful writer."

I stared at her and said, "Thank you for sharing that."

She nodded and walked away.

So that was nice.

Maybe she was feeling puckish. ✦

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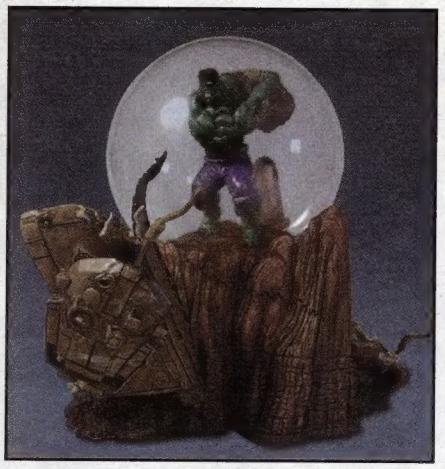

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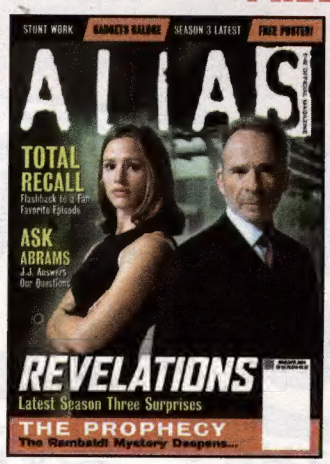

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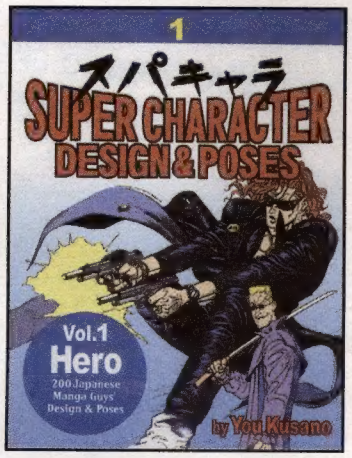

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